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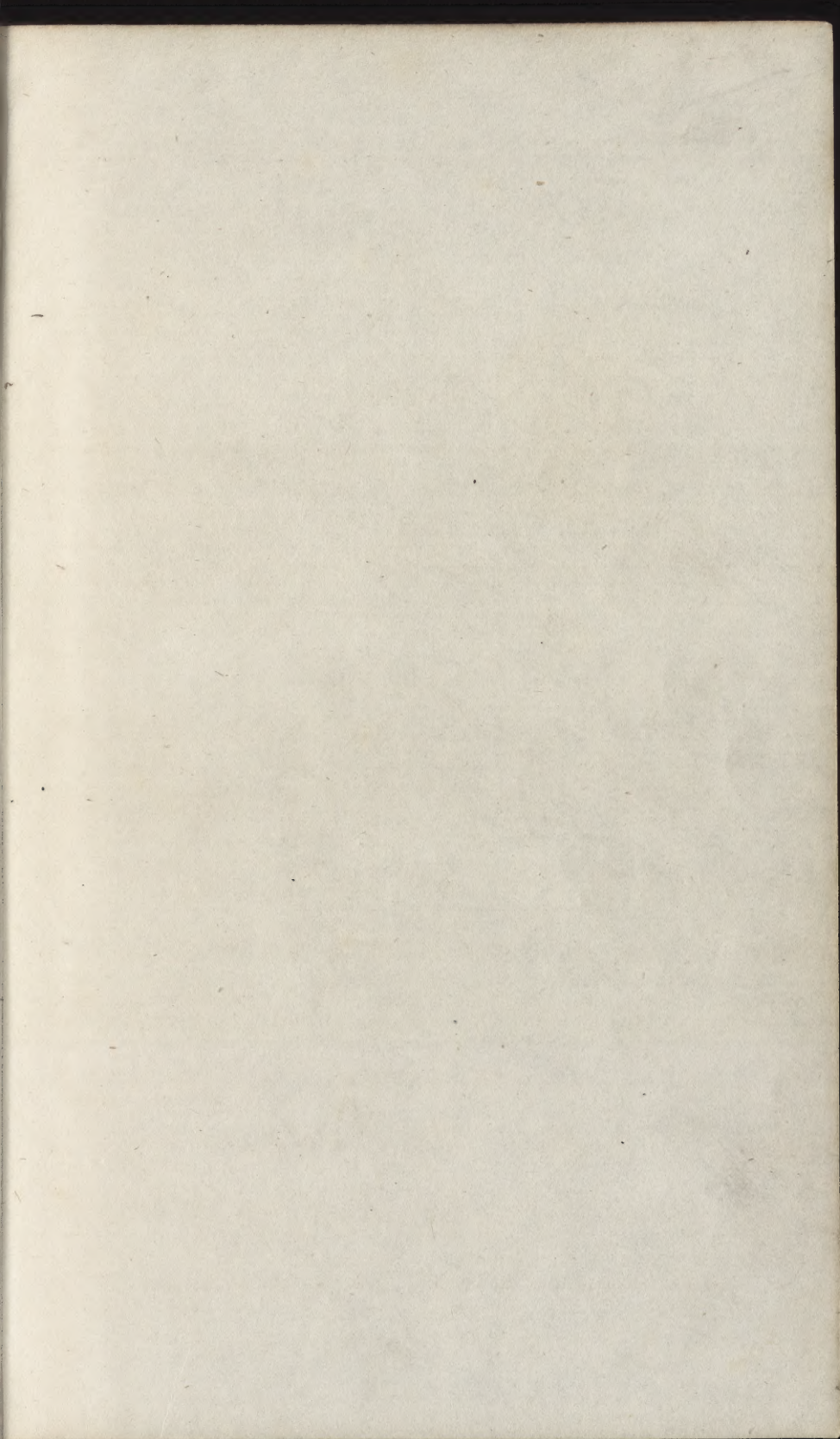


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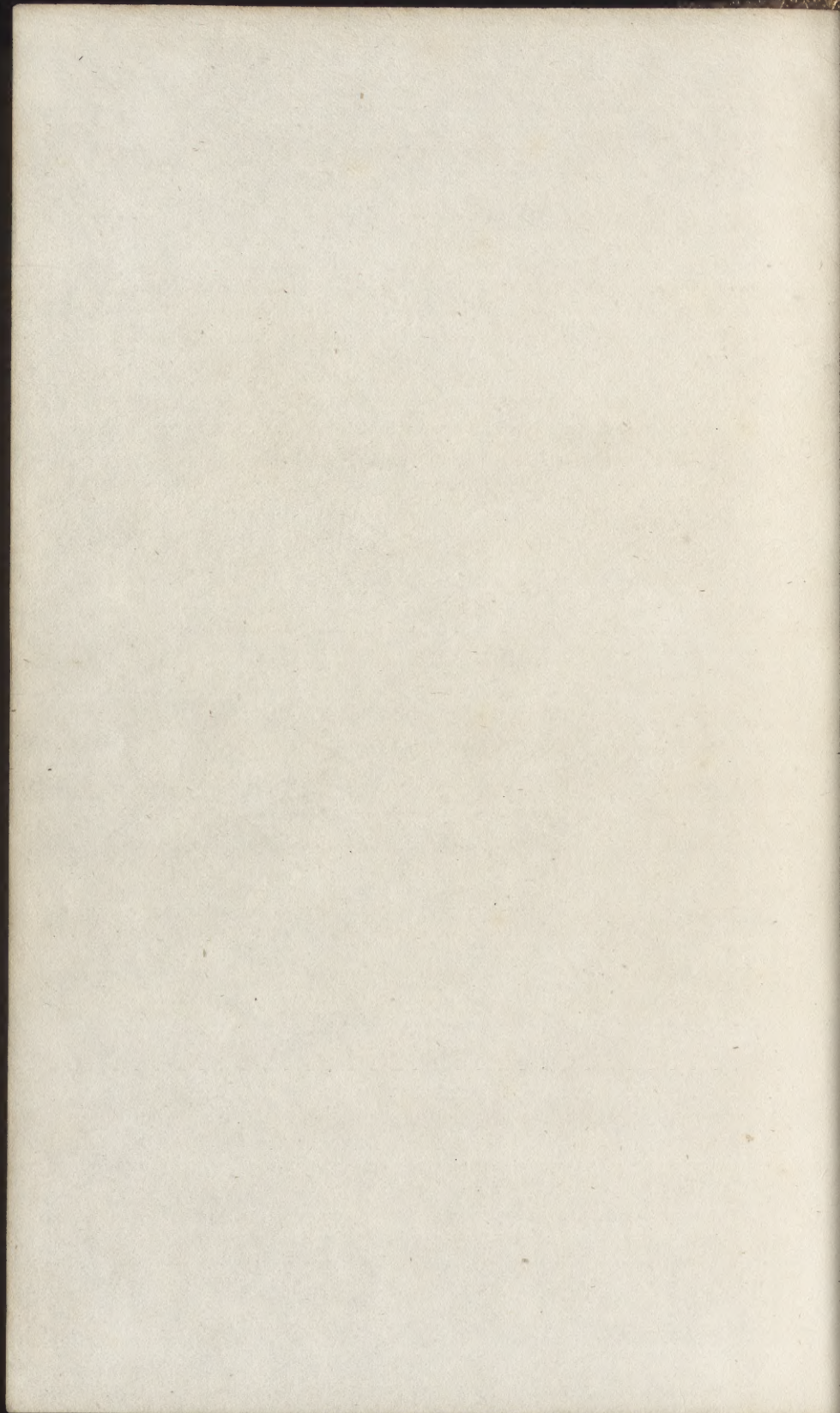
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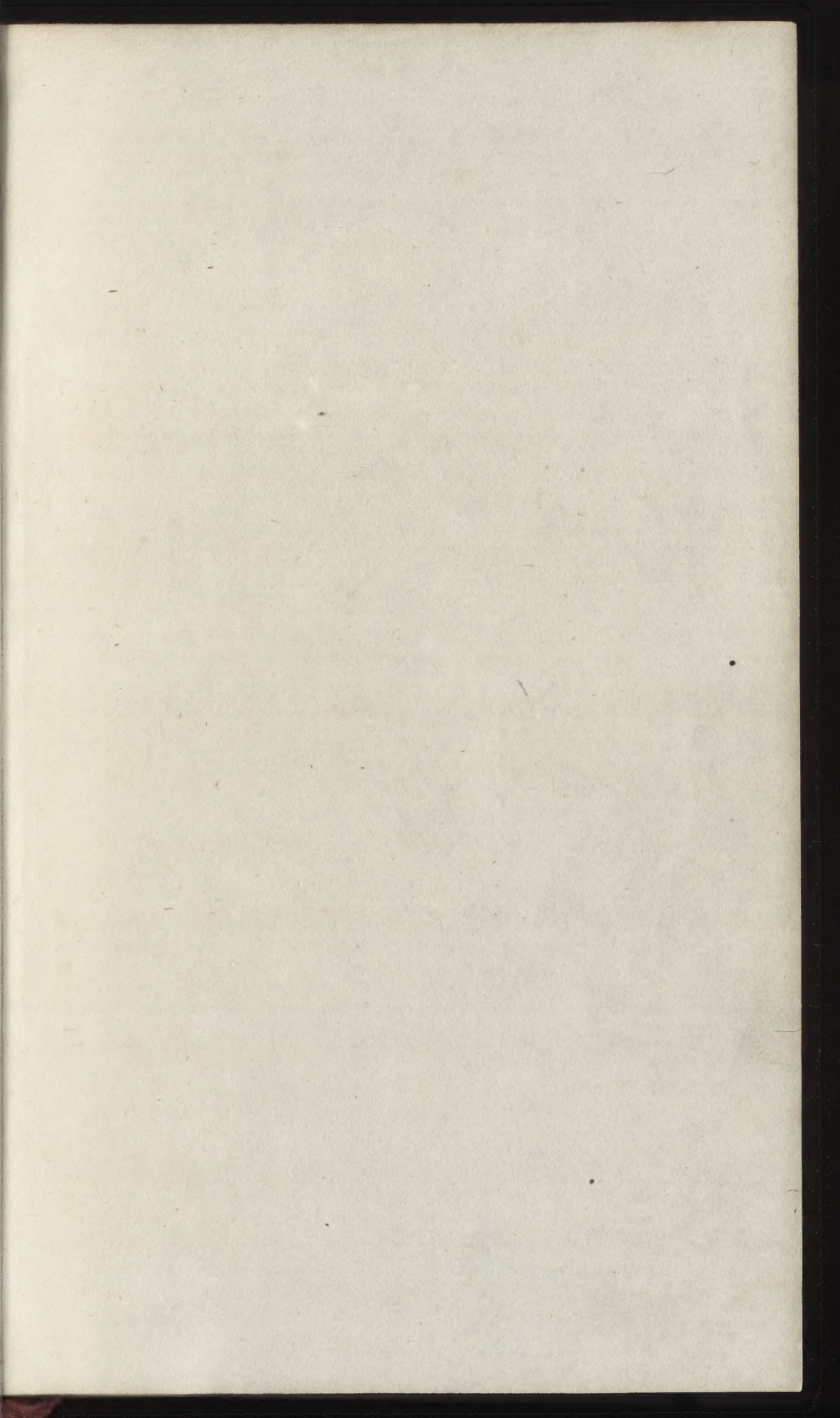




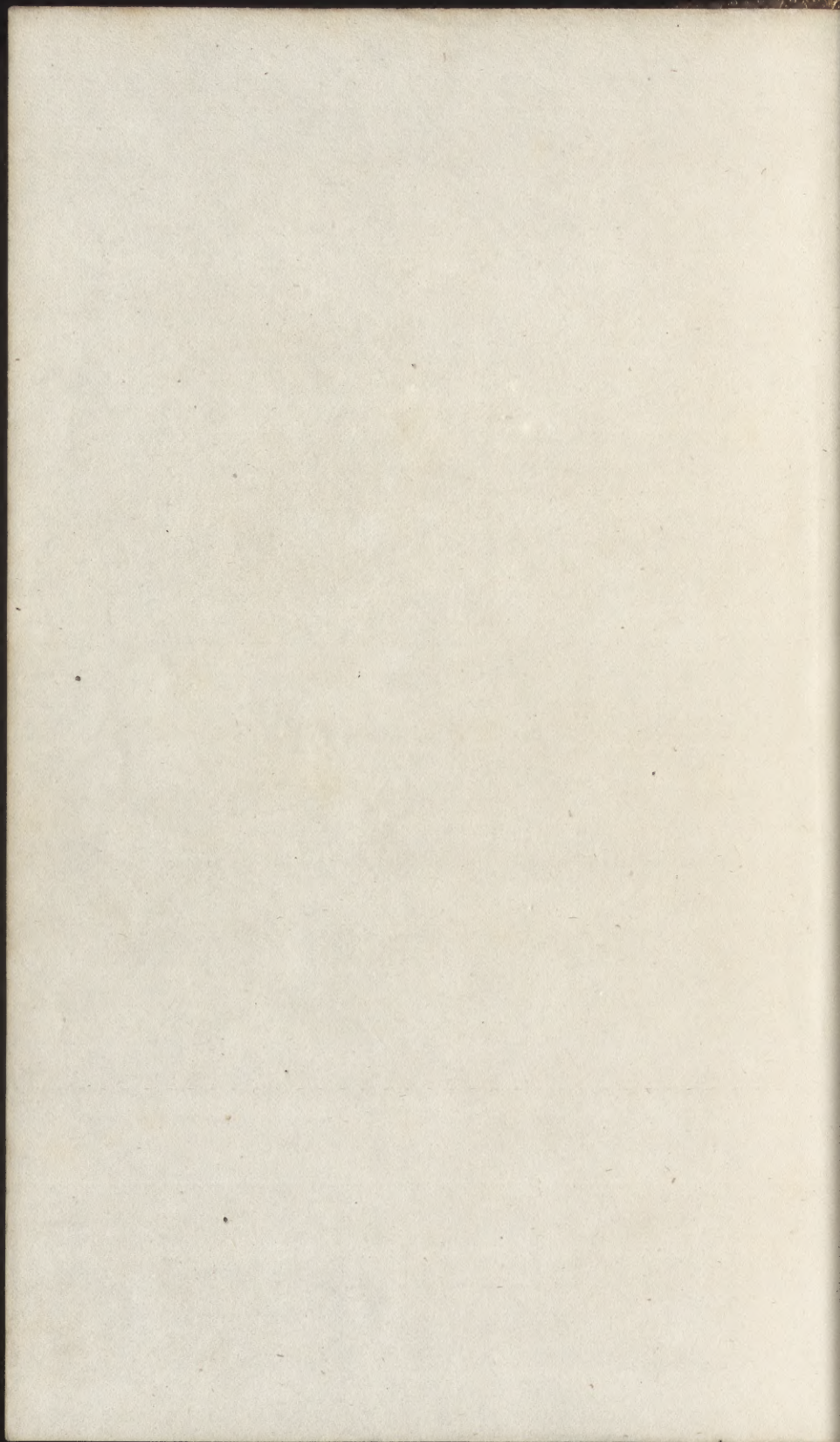




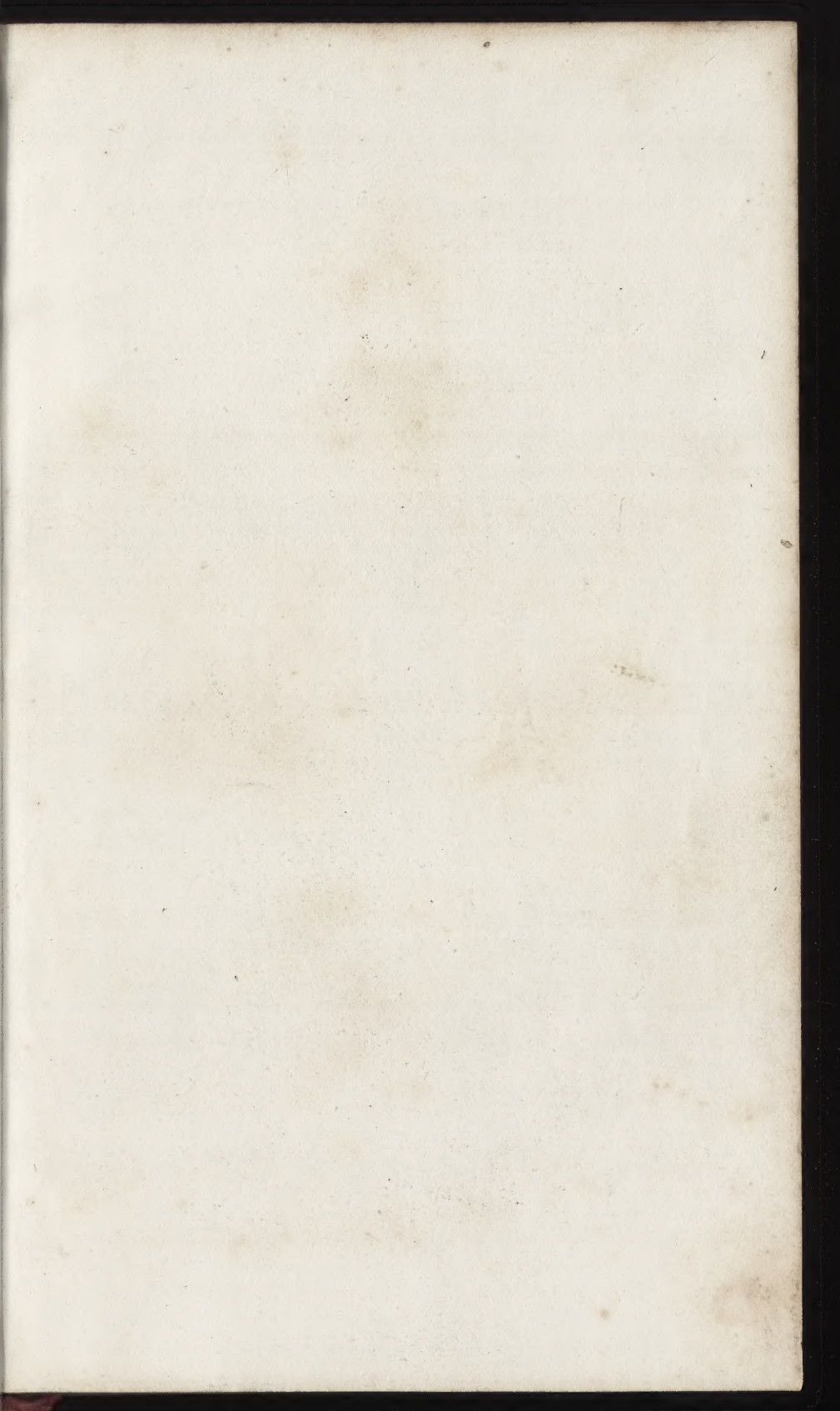


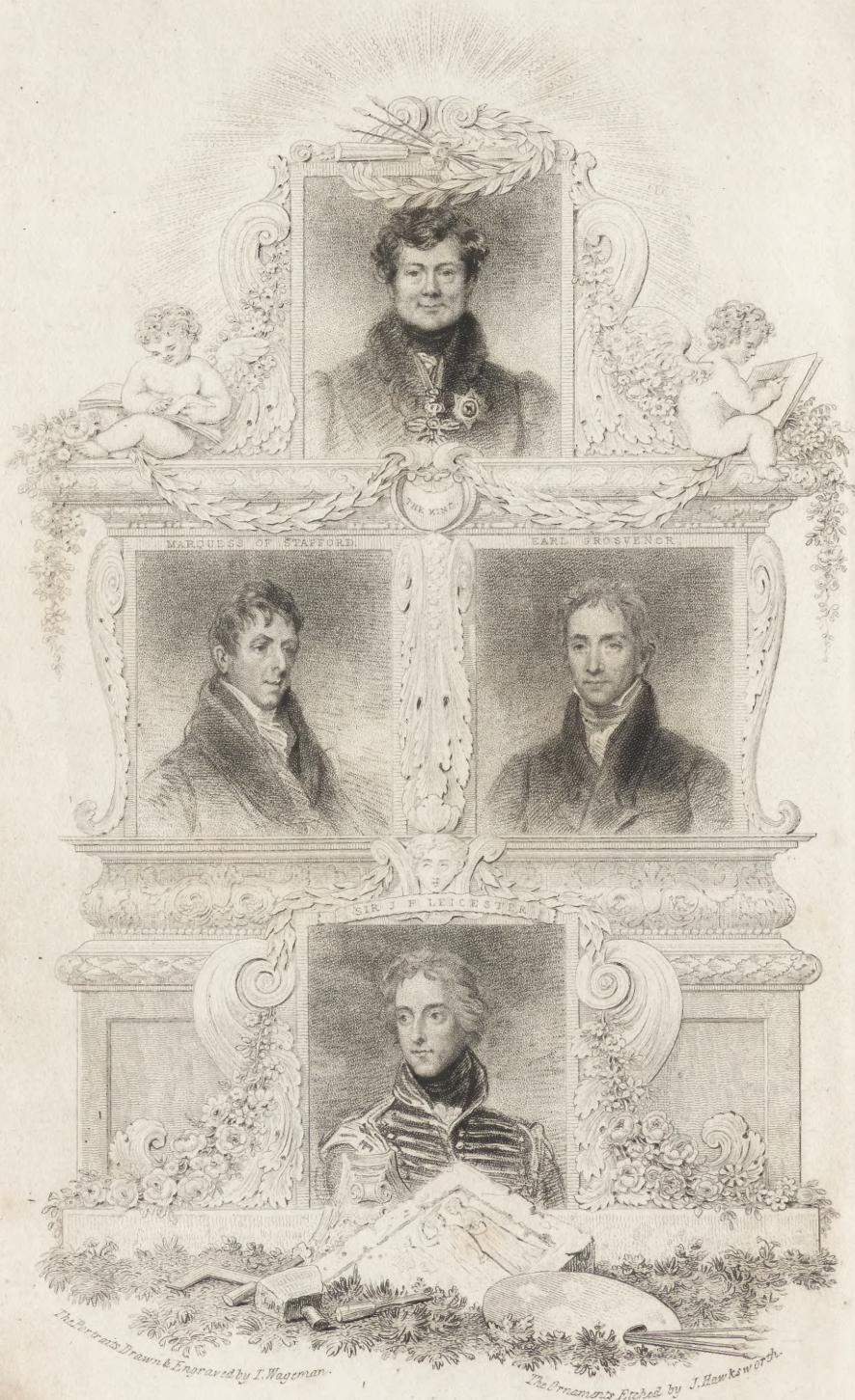














BRITISH GALLERIES  
OF  
PAINTING AND SCULPTURE,  
COMPRISING A  
GENERAL HISTORICAL AND CRITICAL  
CATALOGUE,  
WITH  
SEPARATE NOTICES  
OF  
*EVERY WORK OF FINE ART IN THE PRINCIPAL  
COLLECTIONS.*

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BY  
C. M. WESTMACOTT,

AUTHOR OF  
"THE ANNUAL CRITICAL CATALOGUE TO THE ROYAL ACADEMY;" EDITOR OF  
"THE SPIRIT OF THE PUBLIC JOURNALS," &c. &c.

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ILLUSTRATED WITH  
ENGRAVED PORTRAITS AND INTERIOR VIEWS,  
BY  
WAGEMAN, CATTERMOLLE, HAWKSWORTH, LE KEUX,  
FINDLAY, AND PHILLIPS

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LONDON:  
PUBLISHED BY SHERWOOD, JONES, AND CO.,  
PATERNOSTER ROW.

MDCCCLXIV.

LONDON:  
Printed by WILLIAM CLOWES,  
Northumberland-court.



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The King's (*Carlton House*),  
Buckingham House,  
National Gallery (*late Angerstein's*),  
Marquess of Stafford's (*Cleveland House*),  
Kensington Palace,  
St. James's Palace,  
British Museum,  
Mr. T. Hope's, Duchess-street.

Presentation Works of the Academicians at the Royal Academy of  
Arts, Somerset House;  
An Essay on the Marbles of the Parthenon.

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### ENGRAVINGS IN THE FIRST PART.

Portraits of HIS MAJESTY, the Marquess of Stafford, Earl Grosvenor,  
and Sir J. F. Leicester.

### INTERIOR VIEWS OF GALLERIES:

Carlton House, Cleveland House, with a plan of the Galleries, and Mr.  
T. Hope's, in Duchess-street;

With numerous illustrative Vignettes on wood, embossed into the  
Letter Press.







## INTRODUCTION.

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THAT the cultivation of the Fine Arts has uniformly contributed to the Reputation, Character, and Dignity, of every Government by which they have been encouraged, is an axiom, the truth of which will be admitted by every enlightened mind. In this country, the patriotic exertions of a few noble-minded individuals, with an august Prince at their head, have within a few years diffused among the higher and best informed classes of society a laudable emulation in the encouragement of Native Talent. Half a century since, in England, Genius was seen struggling in her swaddling clothes, an almost helpless infant,

craving the protection of a few refined Patrons, the generous promoters of Science and of Taste. Surrounding nations denied us even the natural qualifications for obtaining excellence in the Sister Arts of Painting and Sculpture; and the very soil of our country was said to be inimical to the progress of Science.

The establishment of the Royal Academy, under the parental care of our late illustrious and revered Monarch, first broke the trammels of prejudice; and from that time to the present period, under the auspices of our munificent reigning King, whose fine taste and liberal encouragement of the arts must ever shed a lustre round his name brighter far than the most costly jewel in his diadem, have we continued to increase in dignity and importance until the mighty efforts of succeeding genius have not only equalled the Artists of the Flemish, Italian, and French schools, but in originality, truth of drawing, natural colouring, and felicity of composition, have eclipsed them all; nor have the efforts of the Sculptor been less successful: the application of his art naturally confines it within a narrower space, but it is the boast of Genius to rise superior to local difficulties, and we may now proudly point to the works of British Sculptors which adorn our public places and cathedrals, and challenge competition with the world.

In the present advanced state of the fine arts,



it is singular that no general catalogue of a critical and descriptive nature, directing the promoter and admirer to the choicest collections in the metropolis, *noticing every work of art separately*, and pointing out what is best worthy his attention, should have preceded this attempt. It is true that splendid and elaborate works of some few of the Collections have been published ; but their extravagant price have prevented their being generally read, and consequently has confined the knowledge of these treasures of art to the more wealthy patrons. To diffuse a more general love of painting and sculpture through all circles of the community is surely no mean object of incitement to enable the least informed on these subjects to improve their taste ; and to cultivate a still more extended patronage for the increasing splendour of British genius, is the intent and purpose of the present work. Elaborate criticism has been purposely avoided, and in the observations made on the various productions of art which are here noticed, the author has been more solicitous of stating the historical fact, and drawing the reader's attention to the object in view, than of enforcing his own opinion upon its merits.

In the prospect of a National Gallery being erected, the pictures of the late Mr. Angerstein, (since purchased by the country), and the splendid Collections of Marbles in the British Museum, have been purposely placed in this volume in fol-

lowing order, that, should such a desirable event take place, a supplement of any other works of art contained therein might easily be added, to make the whole at any time complete.

C. M. WESTMACOTT.

*Clement's Inn.*

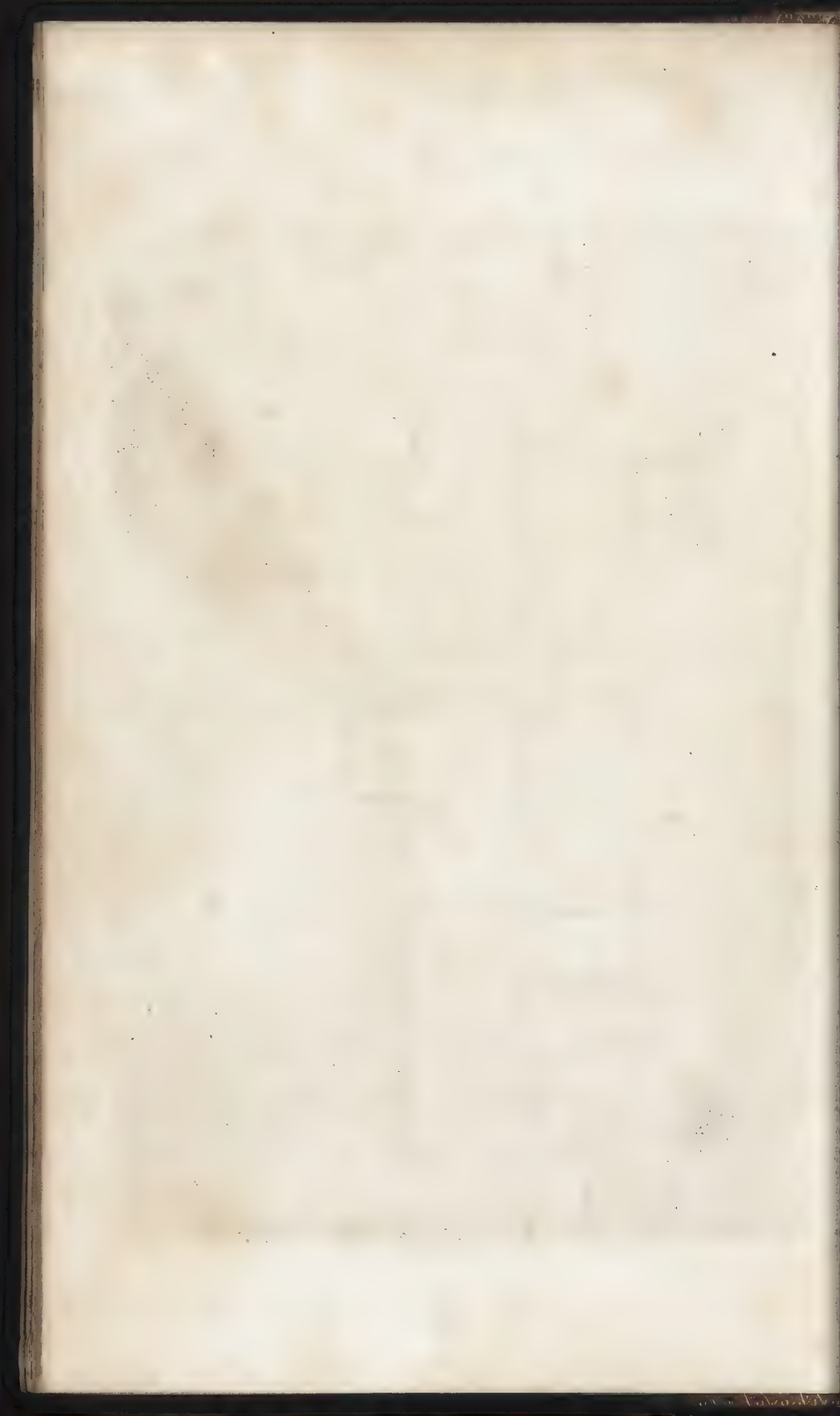
NOTE.—Since the frequent and continued announcements of this Work, necessarily delayed by the desire of the Publishers to render the Illustrations worthy of public patronage, certain criticisms on a few of the *Paintings* in different galleries, originally published in the *Monthly Magazines*, have made their appearance, in a collected form. To prevent misrepresentation, I feel it necessary to state this Work is not founded on any previous Publication, and is, as far as I am aware, *the first and only attempt* to combine one *General Historical and Critical Catalogue*, with separate Notices of every Work of Art, descriptive Sketches of the Palaces, Mansions, and Galleries of the illustrious and distinguished Owners, with topographical Views, and Essays on all the principal Collections in the Kingdom.







*Figured by the hand from a drawing by La. Smith.*



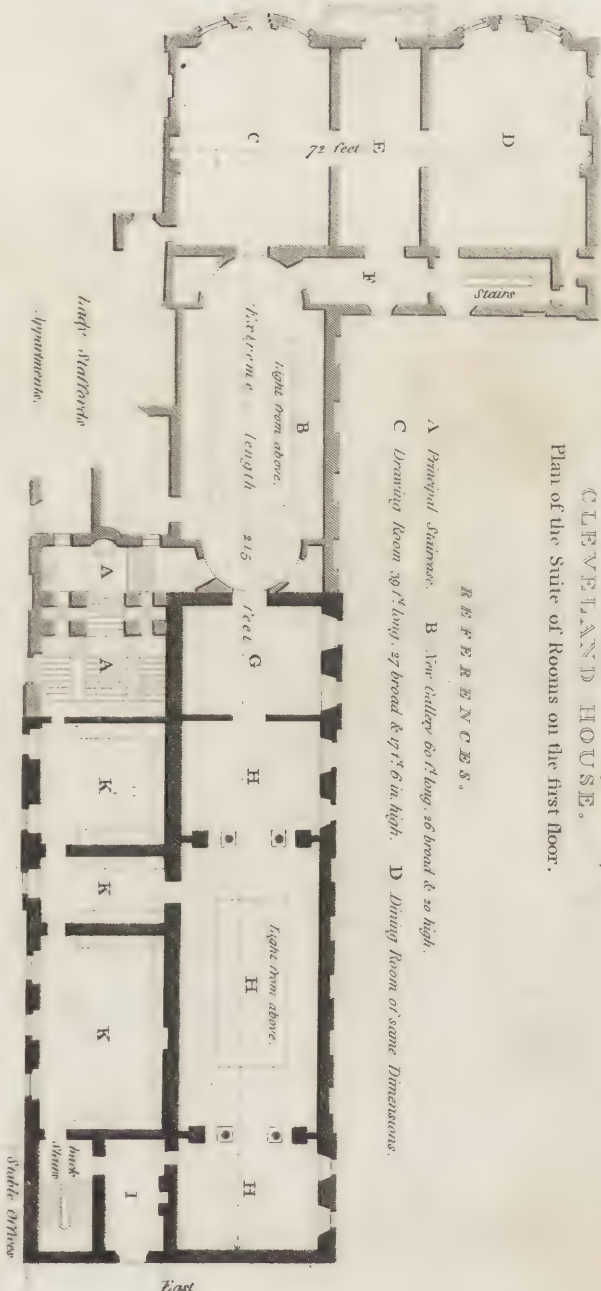


West front to St. James's Park.

*The Wing of the Gallery*  
at  
**CLEVELAND HOUSE.**  
Plan of the Suite of Rooms on the first floor.

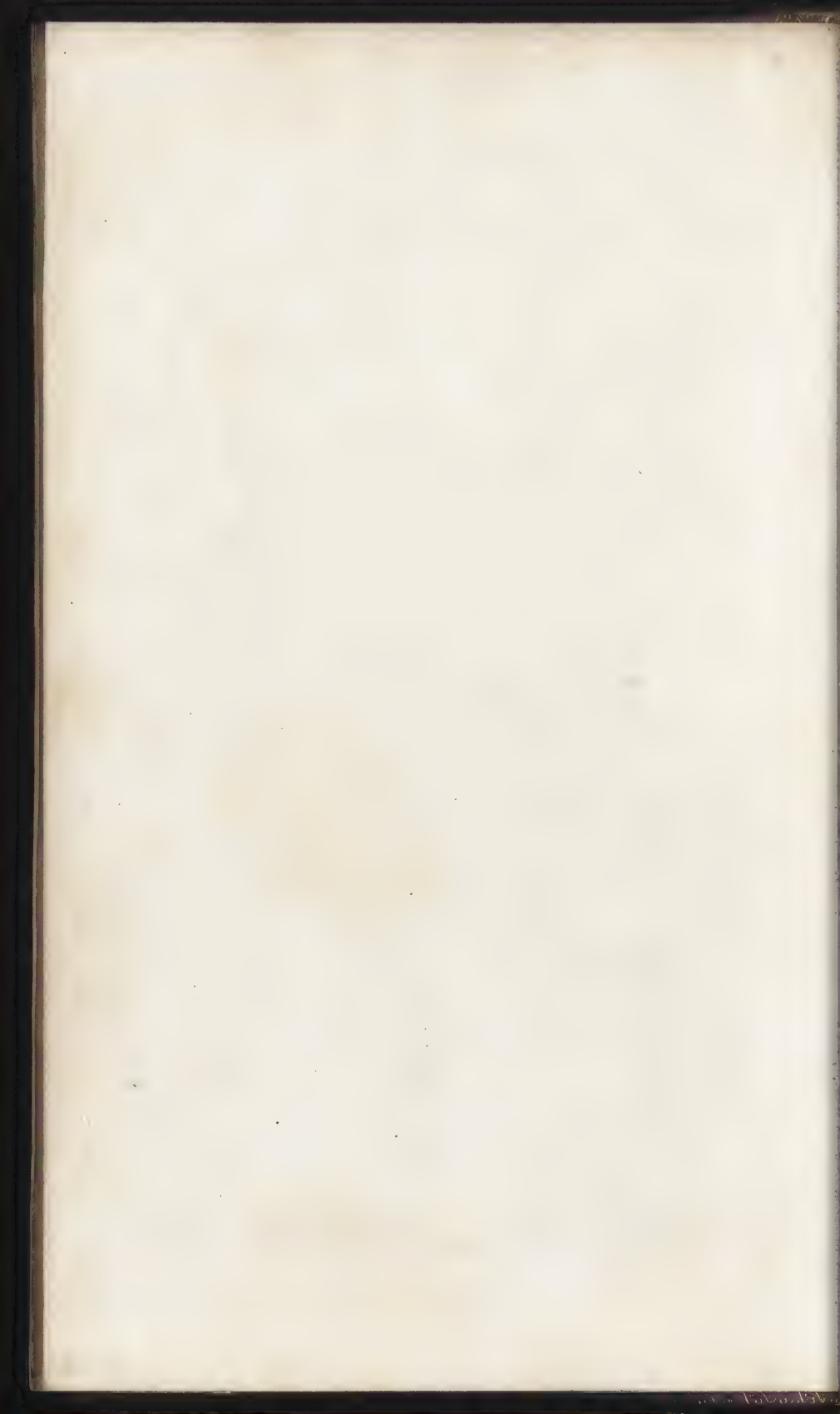
R E F E R E N C E S .

- A Principal Staircase. B New Gallery 60' long, 16 broad & 20 high.  
C Drawing Room 39' long, 27 broad & 17' 6 in. high. D Dining Room of same Dimensions.

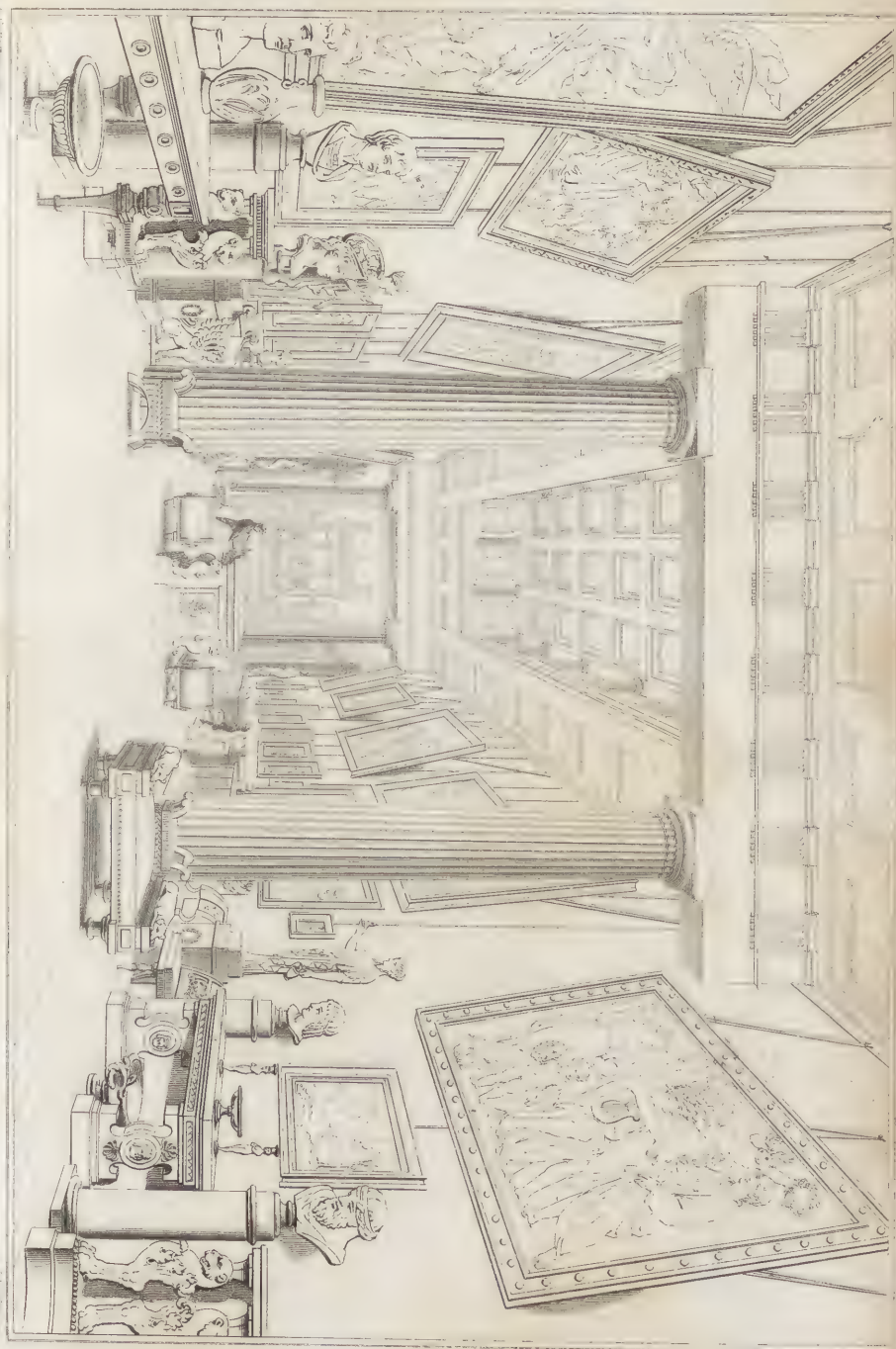


- E. Bath Room 36' long 15' broad & 17' 6 in. high.  
F. Dressing Room. G. Bath Room to old gallery.

- H. H. H. H. Old Gallery 43' long 24 broad & 22 high.  
I. Children's Room. K. K. K. Library Room with some Pictures.



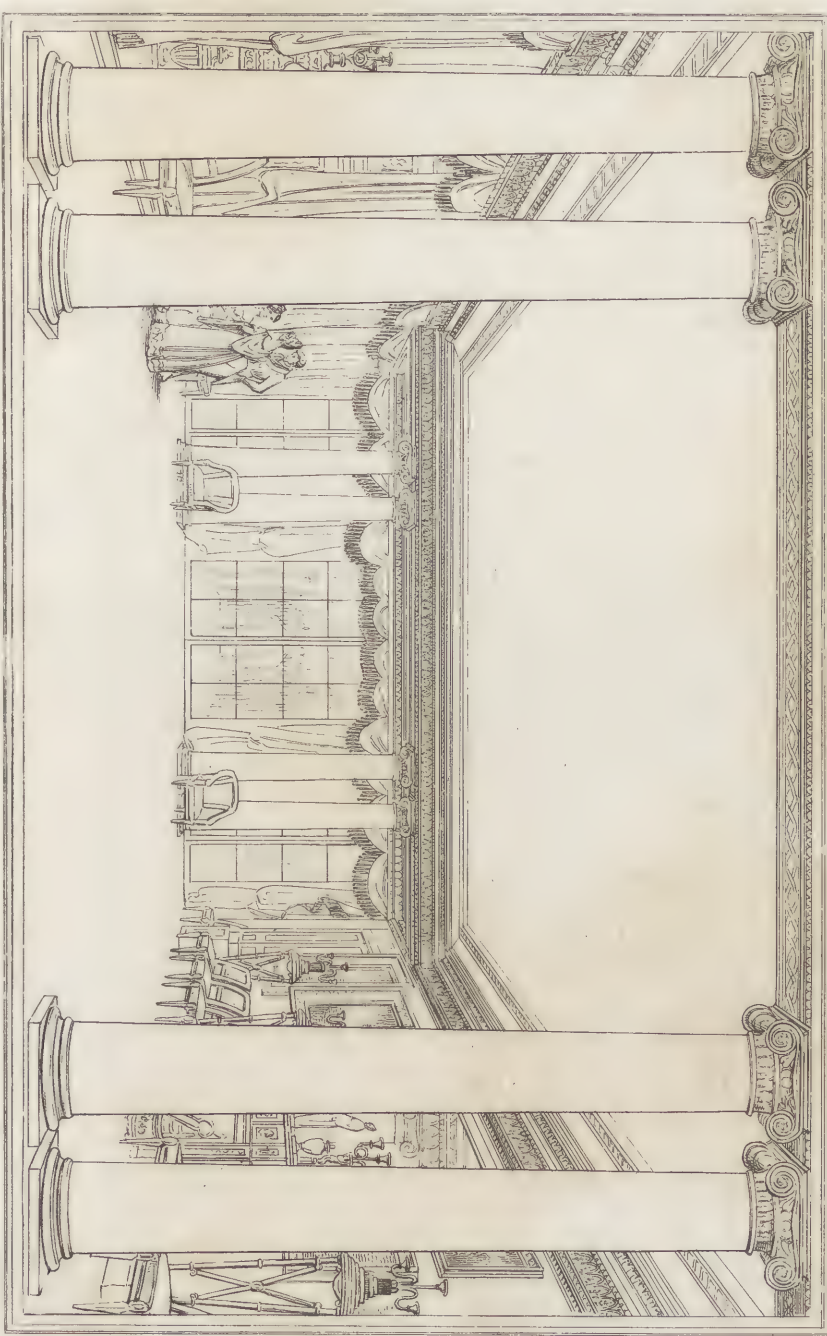


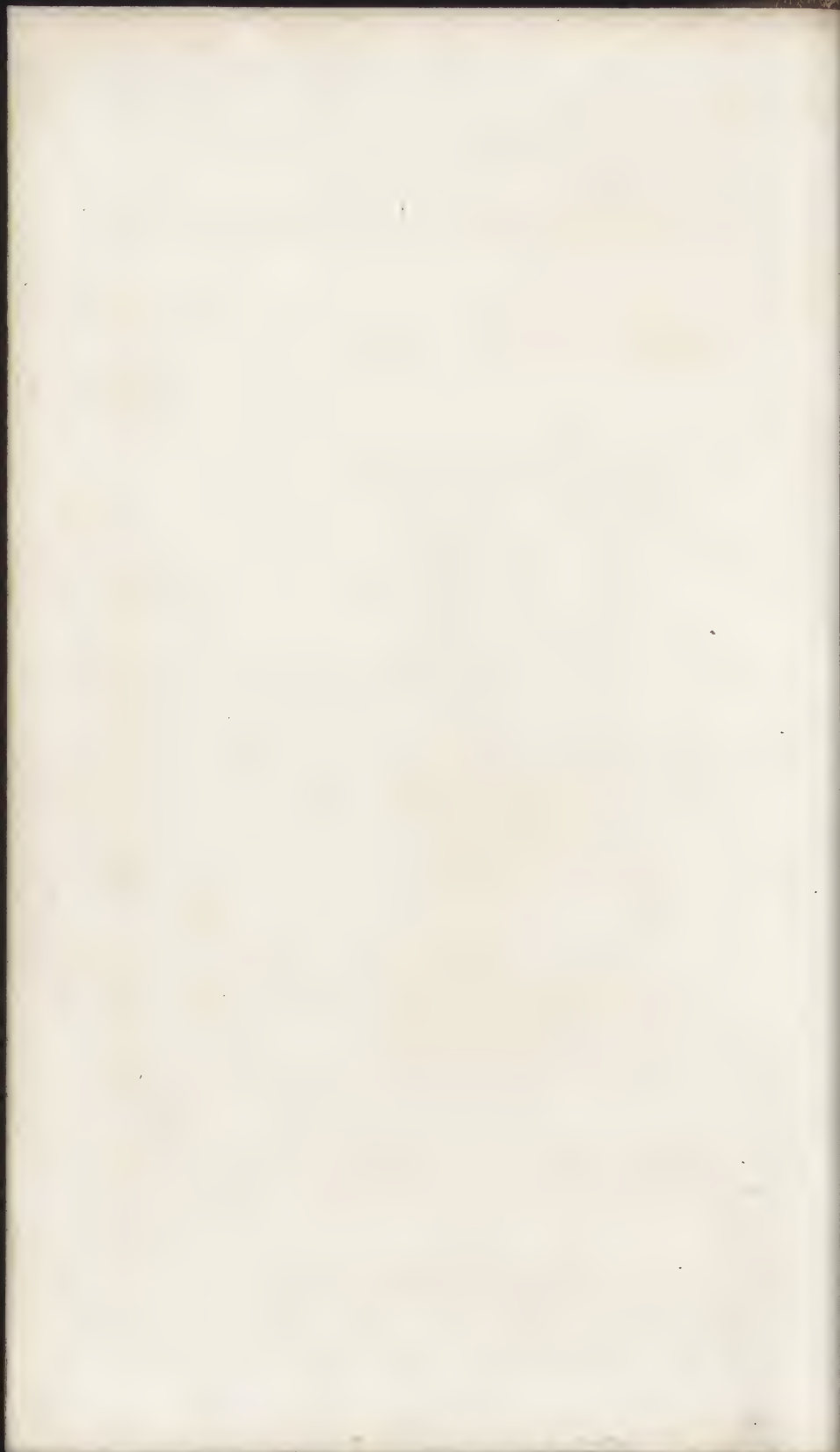






From a French drawing





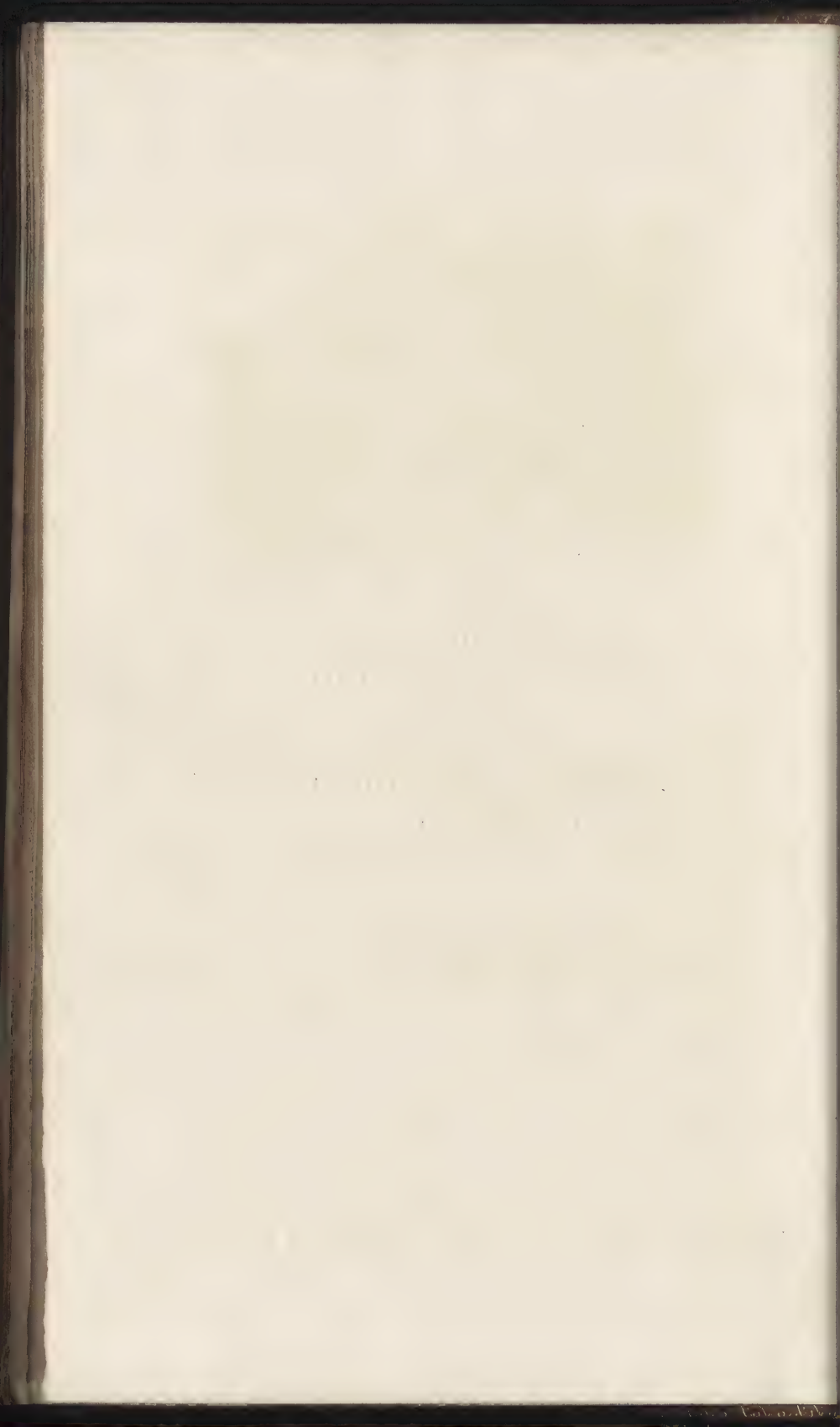


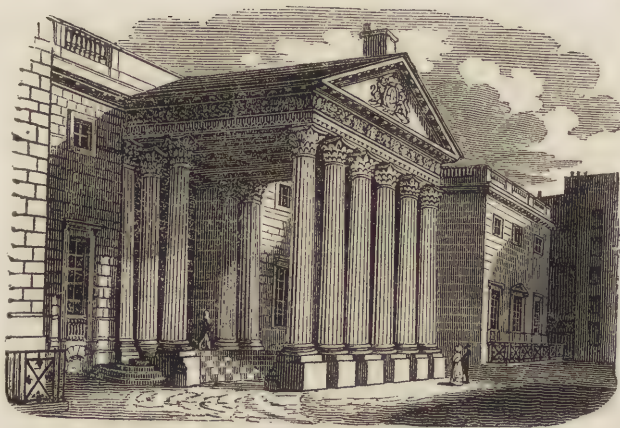
A CRITICAL AND DESCRIPTIVE  
CATALOGUE  
OF THE  
PAINTINGS, BUSTS, BASSO RELIEVOS,  
AND WORKS OF ART,  
IN  
THE PRIVATE COLLECTION  
OF  
HIS MOST GRACIOUS MAJESTY  
GEORGE THE FOURTH,  
*AT CARLTON-HOUSE.*

---

Beneath one royal head, whose vital pow'r  
Corrects, enlivens, and exerts, the whole  
In finer arts and public works, shall she,  
Shall Britain yield?

THOMSON.





*Carlton-House, North Front.*

## CARLTON-HOUSE.

---

THIS structure, which, under the elevated taste of his present Majesty has changed its character from that of a plain mansion to a splendid palace, yet assumes no other than its original title. The estate formerly belonged to the Earl of Burlington, of whom it was purchased in 1723, by the nation, for the use of his Royal Highness Frederick Lewis, Prince of Wales, the father of George the Third. The celebrated architect Flitcroft first commenced the alterations, but a complete rebuilding of the interior took place in 1783, under the direction of Mr. Holland, the architect to his Majesty, then Prince of Wales; to this gentleman the present elegant structure must be principally ascribed, with the exception of the lower suite of apartments, in which the combined skill of Messrs. Wyatt and Nash have made some splendid additions; his present Majesty held his first state levee here, as Prince of Wales, on the 8th of February, 1790, from which period,



it has been his constant residence. The level of Pall Mall being higher than that of the gardens adjoining the Park, has afforded the architect an opportunity of forming a suite of apartments in the basement story of the South front, which are those generally occupied by his Majesty; this accounts for the greater number of apartments contained therein, than it would appear to possess when viewed from its principal aspect. The interior arrangements display the strongest proofs of the exquisite taste and elegant mind of the King, although the decorations in the state apartments are now somewhat impaired by the hand of time. The difficulty of access to this palace is a matter of universal regret; it requires only to be seen to convince the most fastidious of the dignified and superior endowments of mind in the royal possessor. As a palace, it is not of sufficient extent and consequence for the Sovereign of the wealthiest nation in the world; as an occasional residence, it is certainly replete with every elegance in a princely style of grandeur, but the King of England has a right to expect a more magnificent dwelling than Carlton-House; it is a reproach to the refinement of the age, that a King who has given such decided proofs of admirable skill in his selection of works of taste, and who has, beyond all his predecessors, extended his royal patronage to the encouragement of the Fine Arts, both in architectural improvements and design, should himself require a residence of suitable and corresponding dignity to the high character and increasing wealth of the country, and the royal splendour of its sovereign.

It will be seen, that the chief part of his Majesty's private collection of pictures, in Carlton-House, are of the Flemish and Italian schools; the selection has been made with a munificence and skill worthy of a royal mind; these treasures of art are almost all unique specimens of the great names they bear. The confined space of the residence,

has prevented the King from introducing grand historical compositions, but his princely taste has been devoted to obtaining the most superlative cabinet gems and *chef d'œuvres* of art; in this, he has been eminently successful. It is known that his Majesty has long expressed an ardent desire to obtain a selection of the best pictures of the English school, to be arranged, according to date, in one gallery, but the parsimony of the state has hitherto prevented his paternal wish being satisfied, from the want of a suitable residence and gallery to display them in.

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### THE GREAT HALL.

ENTERING the door, under a Corinthian portico, the Great Hall presents itself through an intervening corridor, the ascent to which, is by a flight of steps, through a colonnade of the Ionic order; the form is a parallelogram, forty-four feet in length by twenty-nine in breadth, exclusive of the vestibule and corridor; the sides are embellished with two Ionic columns, on antæ of Sienna marble, supporting an entablature, painted to represent the same material. The bases, capitals, and ornaments, are bronzed; and on the entablatures, under segment archways, are a number of bronzed antique busts and vases. Upon the stylobate, are niches containing bronzed statues of the Antinöus and the Discobolus, with two corresponding female figures; above them, in *bassi relievi*, on a ground of Sienna marble, are other ornaments of the same material. Encompassed with festoons of oak, in the two centre compartments, are cast-iron stoves, formed of Termini, supporting a canopy, over which is a beautiful *bassi relievi* of Roman armour,

and implements of war. In the divisions of the corridor, are painted sculptural ornaments and devices of the crest, and other insignia of the Royal possessor.

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### THE VESTIBULE

Is an octangular room south of the Hall; in this apartment, is a magnificent bust of the celebrated Prince de Condé; each of the four arches is embellished with rich velvet draperies, and the other four sides with marble busts of the *DUKE of DEVONSHIRE*, the *DUKE of BEDFORD*; *LORD LAKE*, and the *HON. CHARLES JAMES FOX*, all of them sculptured by the late J. Nollekins, Esq., R.A.

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### THE GREAT STAIRCASE

HAS some beautiful specimens of painted glass over the semicircular ends, in imitation of the ornaments, designed by Raphael, for the Vatican. In the gallery of the staircase, are the figures of Time and Atlas, with Termini, supporting lights, very fine; on the wall, is a large *Equestrian Portrait of King GEORGE the SECOND*, and the *ARCH-ANGEL MICHAEL*, by Sir Joshua Reynolds, a copy from Raphael.

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### THE WEST ANTE-ROOM

CONTAINS three whole length portraits, by Sir Joshua Reynolds, namely, *his Royal Highness WILLIAM DUKE of*



CUMBERLAND, uncle of his late Majesty George the Third, in his robes of the Garter; a bold, fine picture, grand, natural, and easy, with great breadth of effect. *His Royal Highness HENRY FREDERIC DUKE of CUMBERLAND*, brother to his late Majesty, also in his robes of the Garter; a clear brilliant picture, very *fleshy* and soft, with great truth to nature. The other, *a Portrait of his Serene Highness the late DUKE of ORLEANS*, a picture full of the great taste of the master, and a fine specimen of art. *A Portrait of his Royal Highness the DUKE of CLARENCE*, in naval uniform, by G. Hoppner, R.A., also decorates this room, and loses nothing by comparison with his great predecessor. Over the chimney is *a whole length of LOUIS XV.*, inscribed, "Louis le Bien Aime, 1760," supposed to be a duplicate picture, presented to the English Court by some ambassador; it has all the frigid character and elaborate smoothness of the French school about it, which is the more apparent, by comparison with the great works near it. Above the doors, next the hall, are *Portraits of their Majesties GEORGE the SECOND and QUEEN CAROLINE*, three-quarter pictures, in oval frames, not superlatively great in style or execution.

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## THE CRIMSON DRAWING-ROOM.

A BRILLIANT apartment, in which the most splendid materials of art are happily blended with the purest taste, a combination of elegance, that astonishes the eye, and excites the admiration of every beholder. Rich draperies, immense pier-glasses, grand chandeliers, tripods, bronzes, elegant vases, and other costly decorations, shew the magnificent taste of the royal occupant. The pictures, in this

room, derive considerable advantage from the crimson hue of the furniture. The clocks, at the east and west end of the apartment, are from subjects by David. The Horatii, vowing mutual fidelity at the altar, previous to the conflict with the Curiatii; and the interference of the Sabine women between the Romans and their countrymen, upon the eve of a general battle. The execution and chasing of these elegant compositions are worthy of the situations they fill. On the marble pier tables are bronze groups of the Laocoon and his Sons, and the Rape of Proserpine; also some splendid vases; a superb font, presented by the late Pope to his present Majesty, stands in the recess of the window, it is composed of Rosa Antiqua marble, and enriched with splendid chasings in *or-molu*. Portraits of his present Majesty's early personal friends are in this apartment. *A half-length of Dr. MARKHAM, Archbishop of York*, tutor to the King, is placed over the door, by Hoppner, R.A., and is a singularly fine picture. Another half-length, over the corresponding door, is *a Portrait of the late LORD ERSKINE*, by Sir Joshua Reynolds, an early likeness, but painted with great spirit. The other, also a half-length of *LORD THURLOW, when Lord Chancellor of England*, by Sir Thomas Lawrence, a noble fine picture, and a powerful likeness, occupies a place over the door opposite the window. On the left is a lady at her toilet, called the *Jewish Bride*, by Rembrandt; a large picture, rich in all the characteristics of that mighty master. The end of the apartment has two fine paintings by Sir Joshua Reynolds; one a *Portrait of COUNT LE LIPPE* standing upon a battery, a full length indifferent picture in respect to colour; the other a *Portrait of the great MARQUIS of GRANBY*, in uniform, with his charger, a noble martial-looking composition, finely drawn, with great breadth of effect.

## THE CIRCULAR ROOM

Is a rotunda of the Ionic order, selected from the purest specimens of ancient architecture. Passing by the decorations of the room, which are splendid in the extreme, we shall just notice the bronze Termini, with heads of Hercules, that support the large looking-glasses. Inserted in arabesque panelling there are also some beautiful candelabras of bronze, consisting of groups of genii bearing pateræ, surrounded by blossoms of the lotus as sockets for lights, and standing on pedestals of bronze, enriched with chasings of ox skulls and festoons of the vine. On the doors are beautiful designs, executed in arabesque and bronze on a silver ground, of the triumphs of harvest and vintage. Above them are *bassi relievi* in imitation of sculpture, after designs from the Vatican. The ceiling is clouded; and a magnificent chandelier of immense length is suspended from the centre. The four pier-glasses produce a magical effect by reflection, giving the room the appearance of endless continuity, and increasing the splendour fourfold.

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## THE THRONE-ROOM,

ALTHOUGH the *ne plus ultra* of splendour in respect to decoration, has but one article in it which properly belongs to us as a work of art; this is a singularly fine clock in the arch over the fire-place, the principal figure, Apollo, executed in *or-molu*, leaning on a pedestal, and holding a laurel crown, is supporting a shield, in the centre of which



is Fame in bas-relief. Upon the ground is a bust of the Medicean Venus, with the implements of sculpture, painting, and music; the plinth supporting this costly work is enriched with a pierced foliage, in the centre of which is the crested plume of the Prince of Wales.

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### THE ANTE-CHAMBER

HAS a beautiful chimney-piece of white marble and *or-molu*, enriched with Termini, sphinxes, foliated ornaments, and a bust of Minerva all finely chased, and of the most exquisite design. There are also some beautiful vases in this room, wrought in *or-molu*, and standing on *rosa antique* marble pedestals, on each of which is the head of Medusa, with subjects on the body representing nymphs dancing round the altar of Love. The pictures are, first a whole length *Portrait of his late Majesty GEORGE the THIRD in his Coronation Robes*, and a companion *Picture of her late MAJESTY in her Coronation Robes*, both painted by Ramsay. These pictures are distinguished for their close resemblance to the originals, but are also marked by the cold elaborate style of the artist. *A whole length Portrait of his present MAJESTY*, in his robes of the order of the garter, painted by Hoppner, R.A., hangs on the same side as his royal father: and on the opposite side is a *Portrait of his Royal Highness the DUKE of YORK* in the same splendid costume, by Sir Joshua Reynolds. The pictures are both fine, and bear a strong similitude in style of art, to each other.

## ROSE-SATIN DRAWING-ROOM.

A superb circular table, presented to his Majesty by Louis XVIII., of France, stands in the centre of the room, and is an object of great attraction to the curious. It is a fine production of art of the Severes manufacture; the plateau is painted on porcelain in imitation of various gems, and has a highly wrought mounting of gold. As a work of art it is unique. *Two fine Portraits of HENRIETTA MARIA, Queen of CHARLES I.*, by Vandyke, ornament each side the fire-place, one a profile, and the other a front view; there is much delicacy of expression and fine colouring in both. *Two large Landscapes*, by Cuyp, occupy the space under the portraits; they are both clever pleasing pictures, but not of the first class of this artist's compositions. On the left side of the fire-place are three cabinet pictures.

*A Hawking Scene*, by Adrian Vandewelde. Brilliant in effect, and painted with a bold pencil.

*The Manteau Bleu*, by Metz. Singularly fine, and exquisitely drawn.

*Sportsmen Regaling*, by Paul Potter. A splendid effort of this master, with great breadth of light and shadow, and peculiarly pleasing effect. On the other side of the chimney-piece are three other gems of art.

*The Coup de Pistolet*, by P. Wouvermans. A camp scene. The horses are spiritedly drawn, and the variety of the composition finely contrasted.

*Children with Guinea Pig and Kittens*, by Adrian Vander Werf. An elaborate work, and a superior specimen of the master.

*Interior of a Kitchen*, Mieris. A charming specimen of this great artist, abounding in the happiest conceptions of

colour, variety, and taste; with a perspective effect that is truly magical.

*Cavaliers preparing for a Ride*, by Cuyp. A large picture, with a fine rich glow of colour and great truth to the evening effect in nature. Under this are three cabinet paintings.

*Crossing the Brook*, by Adrian Vandewelde. A mellow toned picture, more pleasing than of great merit.

*The Terrified Boy*, by Paul Potter. Rich in all the peculiarities of the celebrated artist; the distance superior to his general touch, but the objects are too much in detail.

*An Interior*, by Peter Van Slingelandt. The effect of the sun through the window is well managed with a greater breadth of pencil than generally distinguishes this artist's productions. Above the door on the west side is *a Profile of GEORGE I.*, by Sir Godfrey Kneller; and over the opposite door is *a Portrait of GEORGE II.*, the artist unknown. They are both very inferior pictures.

*The Village Festival*, by D. Teniers. A lively interesting picture, painted with great vigour the grouping admirable. The painting is large, and the figures are above the size usually designed by this artist; but they are finely drawn and full of character. Three cabinet gems fill the space beneath.

*A Herdsman and Cattle*, by Adrian Van de Velde. The figures of the herdsman and female peasant drawn with great truth to nature, the cattle inimitable, and the pencilling elaborate and brilliant.

*An Interior*, by Ostade. A clever picture, shewing the domestic economy of a Flemish cottage, with the strong characteristic traits of the peasantry of the artist's time.

*The Hay Field*, by Philip Wouvermans. A singularly fine painting, rich in all the materials of art, with an exquisite arrangement of subject, and a magical effect of light and shade.



## THE ANTE-ROOM.

THE *coup d'œil* of this chamber is singularly chaste and beautiful, the emblematical decorations well designed, and in fine keeping with the splendour of the superior apartments. Over the marble chimney-piece is an oval *Portrait of Madame POMPADOUR*, an animated picture, displaying the peculiarities of the French school. Two superb buhl cabinets decorate the opposite side of the room, and a magnificent cabinet of the same splendid material placed opposite the fire-place supports a bronze equestrian statue of William III., in Roman armour, crowned by victory, and trampling rebellion under foot. On a pedestal of matted gold are some chased *basso relievo*, finely executed and richly gilt, with corresponding inscriptions. On the marble chimney-piece is a bronze equestrian statue of Louis XIV., also in Roman armour, on a pedestal of chased *or-molu*. Over the four doors of this apartment, in superb borders richly carved and gilt, and above one of the pier-glasses, are *Portraits of his present Majesty's Royal Sisters, the Princesses AUGUSTA, ELIZABETH, MARY, SOPHIA*, and the late *Princess AMELIA*, all of uniform size, three-quarter paintings, more pleasing than great as works of art, but happily corresponding with the general embellishments of the chamber.

A *Portrait of LOUIS XV. of France*, is over the door leading to the vestibule; two whole length portraits, occupying the spaces on each side of the north door.

*GASTON DE FRANCE, frère unique du Roy LOUIS*, 1634, by Vandyke. A rich mellow toned picture, exhibiting the crisp touches of the master in high preservation.

*HENRY, Prince of Wales, eldest son of JAMES I.*, the companion picture, has the reputation of being the work

of Vandyke; but is also, and perhaps more justly, ascribed to George Jameson, usually designated the Scotch Vandyke, from their having studied together under Rubens.

A singularly clever picture by a modern artist occupies the centre of the east side of this apartment. *The Interior of a Convent, during the Ceremony of High Mass*, by Grenet. The painting was purchased expressly for his Majesty in Italy, in 1821, it has an almost magical effect of light and shade.

A *Landscape*, by Titian. On the right of the door is a fine specimen of this great master's versatility of genius the horizon and the foliage are painted with powerful effect.

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### THE BLUE-VELVET ROOM, OR KING'S CLOSET.

ON the left from the door is a magnificent painting of the *Marriage of St. KATHERINE*, by Vandyke. Certainly one of the most brilliant efforts of this great master, the colouring is rich and grand, and the expression in the figures excellent. It is a recent purchase by his present Majesty.

*The Shipwright of Antwerp*, by Rembrandt. The drawing of this picture is particularly fine, the head of the shipwright very natural and expressive, the female figure inferior to many of this great artist's works.

A *River Piece*, by Albert Cuyp. A pleasing clever picture; but without the usual glow and sparkling effect of this artist.

*The Baptism of the Eunuch*, by PHILIP, painted by

Both. An evening scene, in which there is a rich flow of colour and great spirit in the foliage.

*CHRIST Restoring the Sick*, by Vandyke. Painted with great breadth of effect, very fleshy and warm, with a brilliancy of colour not inferior to Rubens.

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### THE BLUE-VELVET CLOSET.

OPPOSITE to the door is a noble picture of a *Venus reclining*, by Sir Joshua Reynolds, nearly the size of life, and one of the most brilliant efforts of his pencil; on the left side of the apartment are three paintings.

*A Party returning from Hawking*, by Philip Wouvermans. A natural pleasing picture, in which the figures are well grouped.

*A Camp Scene*, Cuyp. A clear ærial picture, with a beautiful harmony of colour and masterly effect.

*View of a Town in Flanders*, by Vanderheyden. An interesting picture, in which the costume and manners of former times are faithfully delineated, the view is well drawn and coloured, and the groups of figures, by Adrian Vandewelde, exhibit all the bustle of real life.

On the north side is a clever picture by Maas, the subject taken from the German tale of the *Haunted Cellar*. A highly-finished cabinet painting, with powerful effect of light and shade, and vigorous pencil. The companion picture, *An Interior*, by Metzell, exhibits a concert party in a lower apartment, the figures are well grouped and choicely finished, the violoncello as a piece of "still life" is admirable.

*A Landscape*, by Ruysdel, on the east side, is painted with all the accustomed crispness of touch which distin-



guishes this great master. The picture is rather murky in tone, time having no doubt partially subdued the more lively tints.

*A View in Holland*, by Vanderheyden, figures loading boats on a canal. Is a natural clever painting, freely touched and spiritedly drawn.

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### LOWER SUITE OF APARTMENTS.

DESCENDING by a grand staircase, the lower apartments are entered by a vestibule of great taste and beauty, in the centre of the south front, the windows of which open to the lawn fronting St. James's Park. These rooms are considered as the King's private apartments, and are those in which he invariably resides, and receives his private friends. Previous to his present Majesty inhabiting Carlton-Palace, this part of the building was used as domestic offices, and apartments for the household. Under his auspices and good taste, an elegant suite of rooms have been formed, of the most splendid description, rivalling, in every respect, (but height) the grandeur of the state apartments.

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### THE LOWER VESTIBULE,

Is between the octagon-hall and ante-room, an elegant superstructure, supported by a double row of Corinthian columns and pilasters, the shafts of which are of Scagliola, with gilt bases and capitals, the spaces between the pilasters being filled up with magnificent looking-glasses, which,

by reflection, give a deep perspective, and produce the effect of a continued vista. Here is a splendid variety of *Bijouterie* and articles of *Virtu*, in vases, candelabra, pier tables, and other ornaments of most exquisite beauty and design. On the east side is an *Architectural Painting*, by Vanderheyden, with groups of figures, by Adrian Vandewelde, a fine specimen of the united talent of the artists.

*A Landscape and Figures*, by David Teniers. The *Château* of the Painter, in which he has introduced, upon the fore-ground, a group of portraits, consisting of his wife, her sister, his page with a dog, and himself, giving instructions to an old servant; a singularly fine composition, distinguished by the felicitous silvery tones of this great artist, and painted with great spirit.

*A Family Piece*, by Graat. Representing seven portraits of persons of both sexes, members of some Flemish family of the seventeenth century; a highly-finished picture, in characteristic costume, and good preservation.

*A Cattle Piece*, by Nicholas Berchem. Chaste, simple, and natural, in effect and colour, with a spirited touch, and finished style.

*Interior of a Dutch Musico*, by John Steen. A little dramatic scene, full of humour and character.

*A Watermill*, by Hobbeima. A choice specimen of this scarce master, full of natural effect, and combining the most pleasing variety of pastoral objects.

*A Stag-hunt with Landscape*, by Hackaert, the figures and animals by Berchem. A brilliant picture, full of animation, and evincing the most spirited conception and execution, in finish, colour, and perspective.

*An old Woman buying Fruit*, by Gerard Douw. A conversation-piece, delineated with great fidelity, and exquisitely finished.

*Horses*, by Vandyke. A bold masterly sketch, in which the animals appear breathing from the panel.

*The Oyster Feast*, by William Mieris. Portraits of a Flemish lady and gentleman, with their black servant; exquisitely finished, and coloured with all the brilliancy that distinguishes the cabinet gems of this rare artist.

*A Landscape*, by D. Teniers. A small painting of a mountainous pass in Switzerland, with a bridge, and groups of travellers; a clear, pleasing picture.

*A Landscape*, by D. Teniers, the companion. Exhibiting a view of masses of bold projecting rocks; painted with great freedom, and vivid effect.

*A River Scene*, by Cuyp. The horizon aerial, and the water painted with fine transparent effect. The groups of wild ducks are too large and overpowering, and not in the best style of the artist.

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## THE LIBRARY

Is a splendid apartment, containing many thousand volumes of the choicest books, in all languages, and in the most splendid bindings. In the recesses of the three windows are placed, on buhl pedestals, *three highly finished Models of the triumphal arches of Constantine, Septimus, Severus, and Titus Vespasian*, executed in statuary marble, with chased ornaments in *or-molu*, *basso relievos*, and *alto relievos*, representing groups of figures, busts, and horses, executed by the first Italian artists. These ingenious specimens of Roman architecture, are modelled to scale, and are admirably executed.



## THE GOLDEN-DRAWING-ROOM

Is a splendid architectural apartment, of the Corinthian order, embellished with a richly gilt cornice, and the most costly looking-glasses, which are so disposed as to produce a magical effect by reflection, and increase, to a great extent, the perspective of the chamber. The furniture, &c., is of corresponding magnificence; and the whole appearance is truly regal.

*Two Pictures of Village Festivals*, by D. Teniers, occupy the recesses on each side of the fire-place. They are lively scenes, full of truth and nature, painted with a spirited pencil, and the most felicitous conception of character; the horizons are clear and ærial, and the figures admirably drawn and grouped; there is a playfulness and good-humour in every countenance, that bespeaks the happiness of their rustic revelry.

*A Horse Market*, by Philip Wouvermans, occupies the east end of the chamber. The horses are painted with all the nature and spirit of the best time of the artist. The scene is one of great variety, and has afforded him a fine opportunity for diversity of colouring and strong effect of light and shade, in which he has been eminently successful.

*A Laboratory*, by David Teniers, represents the chemical arcana peculiar to the place with great fidelity of touch. The locality of the scene is happily preserved, and the transparent effect of many of the articles is admirable.

## GOTHIC DINING-ROOM,

At the eastern extremity of the lower suite. This apartment is approached through the folding-doors of the golden drawing-room. It is divided into five compartments, each being circumscribed by a Gothic arch, supported by clusters of pillars with capitals composed of the Prince's plume. Enriched brackets spring across the ceiling with spandrels of elegant tracery work; the panel, screen and frame-work of the room are of wainscot, highly varnished; on the panels are twenty-six shields, emblazoned with the quarterings and heraldic bearings of the royal arms of England, from the reign of Edward the Confessor to that of Queen Anne.

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## BOW-ROOM.

THIS apartment is on the right of the vestibule which forms the entrance from the grand staircase to the lower suite of apartments, and contains several beautiful cabinet gems of the first class of paintings in the Flemish and Dutch schools. The room is decorated in scarlet and gold, and ornamented with superb China vases, rich cabinets of or-molu, and candelabra of elegant design.

*The Wise Men's Offerings*, by Rembrandt. A painting rich in all the fascinating peculiarities of this great master; the composition magnificent, and the colouring diffusing a magical effect of light and shadow.

*Interior*, by David Teniers. Boors at cards, with a conversation group in the back ground; a pure brilliant picture, in which a felicitous distribution of colour is arranged with singularly fine effect.

*Boy with an Ass*, by Adrian Vanderveelde. A spirited simple composition, coloured with great clearness and choice effect.

*Sleeping Pigs*, by Vanderveelde. A rural pleasing picture, shewing the great imitative powers of this artist, who can clothe with importance subjects of the most trifling description by the magical touch of his pencil.

*Portrait of a Painter*, by G. Metsu. A portrait of himself, with his palette, pencils, and resting-stick; the resemblance is said to have been good. There is a clearness in the flesh, and boldness of style in the composition, that renders this a very animated picture.

*A Lady at a Window*, by Gerard Douw. A singularly fine picture in the happiest style of this captivating master. The contrast of colour is admirable, and the finishing elaborate.

*Landscape*, by Poelemburg. A lively pleasing Italian view, picturesque, and varied by the introduction of groups of figures and animals, painted with great freedom and force of effect.

*An Interior*, by David Teniers. A picture principally composed of what is termed "still life," in which the various culinary articles are skilfully arranged and admirably executed. The figure of an elderly housewife paring turnips is powerfully characteristic.

*Landscape*, by Berghem. A bold vigorous composition, brilliant and cheerful, with great depth of perspective.

*Landscape*, by Karel du Jardin. A natural quiet composition; the boy asleep and the cow and calf happily touched.

*Interior*, by Ostade. A lively picture representing a group of rustics in a village ale-house, admirably depicting the joyous feelings of the party, painted with great harmony of colour and force of *chiar-oscuro*.

*Interior*, by Ostade. A group of five men and a woman



smoking and drinking; a very humorous scene, producing a rich effect, combined with great variety of character; the children at supper in the back ground increase the interest of the picture considerably.

*The Assumption of the Virgin*, by Rubens. A brilliant composition of this great artist, embracing a charm of colour with great force of effect and sweetness of expression. It is a first-rate performance in the most superlative style of art.

*A Cattle Piece*, by Karel du Jardin. A morning scene, in which the cool, sober, gray tints predominate with truth to nature; the cattle are particularly well painted.

*Robbers attacking a Waggon*, by P. Wouvermans. A market waggon attacked by a band of gipsies, a very characteristic picture, animated and dramatic in effect, painted with great brilliancy of colour, and highly finished.

*Portrait of Sir Peter Paul Rubens*, by Himself. Grand and true to nature, with a richness of colour and power of effect, that manifests the great skill of the artist.

*Portrait of Rubens's Wife*, by Rubens. A singular fine picture, in which the hands are managed with magical effect, and the countenance full of character and sweetness.

## ANTE-ROOM TO DINING-ROOM,

FURNISHED in the same elegant style as the bow-room, and ornamented with a profusion of splendid articles in cabinets, vases, and *or-molu*, with richly gilt mouldings and candelabra.

*A Conversation Piece*, by Mieris. A highly finished cabinet picture, the expression in the countenances of the

lady and gentleman, who are drinking wine, most felicitous, and the colouring rich and natural.

*Pan and Syrinx*, by Rubens. A noble composition, in which a contrast of colours is happily blended to produce the most sublime effect. It is painted with great freedom and vigour.

*Hawking*, by Wynants. The foliage painted with that crispness and strict attention to detail which invariably distinguishes the works of this master. The figures and horses are animated and natural.

*The Blind Fiddler*, by Ostade. A rural scene in the happiest vein of merriment, full of character, and rich in all the excellencies of the artist.

*A Farrier's Tent*, by P. Wouvermans. In the camp of a gipsy horde, abounding in great variety of character, disposed with admirable skill, the fidelity of the composition clearly proves it to have been a study from nature.

*Cavaliers*, by Cuyp. A dapple gray and a roan horse with their riders on the brow of a hill form the subject, which is treated with the usual chasteness and purity of style that distinguishes this pleasing artist; the declining sun diffuses a glowing colour over the scene, that adds considerably to the harmony of effect.

*A Lady and Parrot*, by Mieris. A highly finished picture, faithful to nature, and richly coloured.

*Maternal Affection*, by Mieris. A pretty incident well told, the expression of the dogs excellent, and the picture spirited and highly finished.

*Cattle*, by Paul Potter. Painted with uncommon truth and freshness of tone, combining great vigour of pencil with elaborate finish. It is a noble example of the master.

*The Drummer*, by Teniers. A camp scene in the United Provinces, painted with the accustomed fidelity of the

master, the colouring particularly sparkling, silvery, and clear.

*Returning from Hawking*, by P. Wouvermans. An elaborate performance, in which the horses are particularly fine, the figures highly characteristic, and the back ground of the picture superior in variety to most of this artist's productions.

*An Interior*, by Ostade. An interesting scene in humble life, representing a woman with a child in her arms near a window, where an old man is pretending to eat the child's food, while another peasant is laughing at the joke: the subject is humorous in the highest degree, and the picture finely painted with great harmony of colour.

*Cattle*, by Karel du Jardin. A clever animated picture of rural life, in which the light is managed with peculiarly fine effect; the cattle are drawn with fidelity, and the colouring brilliant.

*Milking*, by Adrian Vandevelde. An evening scene, in which is a peasant girl milking a goat, painted with great spirit and freedom. A fine flow of colour enlivens the picture.

*Fishermen*, by D. Teniers. A composition not less remarkable for its simplicity and interesting features than for its truth to nature; the sky melts into the sea, and the distance is in fine ærial perspective.

*Domestic Employment*, by Gerard Douw. A dairy scene, exquisitely finished, and painted with great spirit.

*An Arbour*, by Ostade. This should rather be called the happy couple. The scene is in a public garden, where a male and female are enjoying their wine beneath the cheering influence of a calm summer evening. It is painted with all the natural truth and feeling of a great master.

*Poulterer's Shop*, by Mieris. The feathered tribe are painted with a light spirited touch that is truly buoyant,



The picture is highly finished, with minute attention to detail, and is a pleasing specimen of this rare artist.

*A Village Fête*, by D. Teniers. The scene is rich in humour and variety of character. Some of the groups are supposed to be portraits of the painter's family and friends. It is one of those fascinating pictures of rural life that might make the inhabitant of a court sigh for the enjoyment of the more humble plebeian.

*A Conversation Piece*, by Mieris. A small picture, painted with great purity of style and exquisite finish.

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## DINING-ROOM.

THIS magnificent apartment is divided into a centre and two ends by screens of Ionic columns, the shafts of which are of scagliola in imitation of porphyry, with gilt capitals and bases. The folding-doors and window-shutters are black and gold, in correspondence with the adjoining rooms; the west end opens into the conservatory, and the piers are filled with large looking-glasses, surrounded by splendid carved mouldings richly gilt; the east end has doors of black and gold, with looking-glass instead of panels. The draperies are rich scarlet silk, and the furniture has cushions to correspond. There is a number of splendid vases, tripods for lights, and or-molu ornaments richly chased, in different situations, which, being magnified and repeated by reflection in the lofty looking-glasses which surround the apartment, has a most imposing effect.

*A Calm*, by W. Vandewelde. Introducing a portrait of the splendid yacht which usually conveyed our King William in his voyage between Holland and England.

*A Calm*, by W. Vandewelde. Another view of the stern of the same vessel with her boat, richly ornamented, and conveying some persons of consequence from the shore to the yacht: they are both clever fine pictures, transparent and serene.

*A Calm*, by W. Vandewelde. A serene clear picture, in the best style of this ever-pleasing artist.

*A Calm*, by W. Vandewelde. A busy scene in Holland, full of variety of design, and painted with corresponding ability.

*The Billet-doux*, by Gerard Terburg. The countenance of the female letter-writer is particularly interesting, and that of the youthful page is in the most felicitous style of art. The painting is full of exquisite feeling, and may be considered as a superlative effort of the artist.

*Interior*, by John Steen. A card-party, treated in the humorous taste of this master, being dramatic in effect and highly finished.

*A Music Party*, by Godfrey Schalcken. A rich mellow picture, elegant in design, and carefully painted with great character and feeling.

*An Interior*, by Schalcken. A composition, describing an old French game entitled *Le Roi détroussé*, an animated clever picture, full of vigour and elaborately finished.

*An Interior*, by Ostade. The kitchen of a farm-house; near a window are seated an old man and woman singing a ballad, accompanied by an itinerant musician. There are two other whimsical figures in the back-ground. The composition is humorous and spirited, with great harmony of tone and elaborate finish.

*An Approaching Gale*, by W. Vandewelde. Fishermen launching their boat, with other vessels in the distance; the lowering sky and murky streaks stretching along the horizon is finely conceived, and the forebodings of a storm grand and natural.

*Merrymaking*, by John Steen. A scene of former times, representing the large hall of some ancient house, with a party surrounding a table covered with a feast. The figures are rich in character, and the composition highly descriptive of the social enjoyments of days of yore.

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## CONSERVATORY

RESEMBLES a cathedral in form, having a nave and two aisles. It is of the style denominated "the Florid Gothic," and is rich in splendid tracery, perforated and filled with glass, producing a chaste mellow light. The windows are ornamented with stained glass, on which are painted the arms of all the sovereigns of England from William the First to the present reign, those of the electoral princes of the house of Brunswick, and all the princes of Wales, in chronological order, inscribed with their names and dates of creation, as follows:

1. *Edward*, 1284.
2. *Edward*, 1343.
3. *Richard*, 1376.
4. *Henry*, 1399
5. *Edward*, 1454
6. *Edward*, 1471.
7. *Edward*, 1483.
8. *Arthur*, 1489.
9. *Henry*, 1503,
10. *Henry Frederic*, 1610.
11. *Charles*, 1614.
12. *Charles*, 1639.
13. *George Augustus*, 1714.
14. *Frederic Lewis*, 1728.



15. *George William Frederic*, 1751.

16. *George Augustus Frederic*, 1762.

On the same side are emblazonments, in stained glass, of the illustrious ancestry of his present Majesty, in the following order :

1. *Henry*, Duke of Bavaria and Saxony, who married Matilda, daughter of Henry II. of England, and died August 1195.

2. *William*, Duke of Bavaria and Saxony, who died in 1213.

3. *Otho*, who resigned his title of Duke of Saxony to the Elector, Albert II., and was made Duke of Brunswick and Luneburg in 1235—died 1252.

4. *Albert*, Duke of Brunswick and Luneburg, died in 1276.

5. *Albert*, Duke of Brunswick and Luneburg, died in 1318.

6. *Magnus I.*, Duke of Brunswick and Luneburg, died in 1318.

7. *Magnus II.*, Duke of Brunswick and Luneburg, died in 1364.

8. *Bevnard*, second son of Magnus II., Duke of Luneburg, his elder brother, Frederic, having been elected Emperor, died in 1434.

9. *Frederic*, Duke of Luneburg, died in 1478.

10. *Otho*, who died in the life-time of his father, in 1471.

11. *Henry*, Duke of Brunswick and Luneburg, born 1464—died in 1533.

12. *Ernest*, of Cell, who embraced the Lutheran religion, born 1467—died 1546.

13. *William*, Duke of Luneburg Cell, born 1535—died in 1592.

14. *George*, Duke of Luneburg Cell, born 1582—died in 1641.

15. *Earnest Augustus*, Bishop of Osnaburgh, Duke of

Hanover, and Elector of Brunswick Luneburg, born 1629—died in 1698.

16. *George I.*, electoral Prince of Brunswick Luneburg, and afterwards King of Great Britain, &c. &c.

17. *George II.*, King of Great Britain, &c. &c.

18. *Frederic Lewis*, Prince of Wales, father of his late Majesty, George III.

19. *George III.*, King of Great Britain, &c. &c.

On the windows of the south side are the armorial bearings of the Kings of England, in regular succession, from William I. to the present reign ; the west end of the building is filled with niches, and appropriate figures ; from the point of the interior arches are suspended Gothic hexagonal lanterns, ornamented with stained glass.

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## THE ARMOURY

CONTAINS a collection of ancient and modern arms of curious and rare workmanship, it forms three apartments on the attic-story of the eastern wing and gallery, which leads to the upper vestibule, and consists of caps, turbans, shields, bows, arrows, and other missiles of the eastern nations.

IN THE GLASS CASES are a variety of ancient bridles, bits, and other furniture, for horse ; and in the wardrobes are superb specimens of chabraques, housings, and petticoat bags, of the costume and manufacture of different nations. Among the varieties, is a collection of boots and spurs, remarkable for their size and structure, which have been worn by royal and distinguished persons, from a very early period.

IN THE ADJOINING ROOM, is a variety of halberts,

staves, &c., of singular workmanship, together with implements of war and sacrifice, used by the eastern nations, in their religious ceremonies.

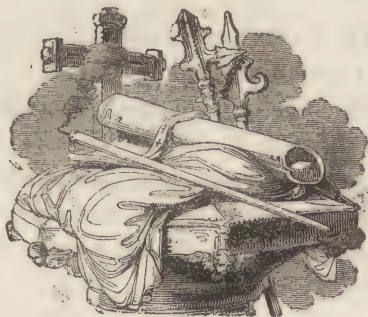
The chair of state, the foot-stool, and sceptre of the King of Candy; the chair is covered with plates of gold, chased and studded with rubies, amethysts, and Ceylon diamonds; and in a glass case opposite is the sceptre of this Monarch, a plain rod of iron, with a gold head, and a fine ruby in its centre.

Two models of horses, the size of life, on which are displayed the elegant Turkish caparison of crimson cloth, formerly the property of Murat Bey; and a splendid suit of horse armour and costume for a warrior, which formerly belonged to Tippoo Saib.

The saddle and bridle of the late Hettman Platoff, which that celebrated chieftain used in the campaigns of 1813 and 1814.

A coat of mail, covered with striped silk, that belonged to Elphi Bey, and many others, equally curious and magnificent. The war-dress of a Chinese Tartar, and the dagger of Gengis Khan, one of the Khans of the Crimea.

There is, besides, a great variety of Eastern and Asiatic armour of every description, forming a rich assemblage of the most costly and curious specimens of ancient and modern use.



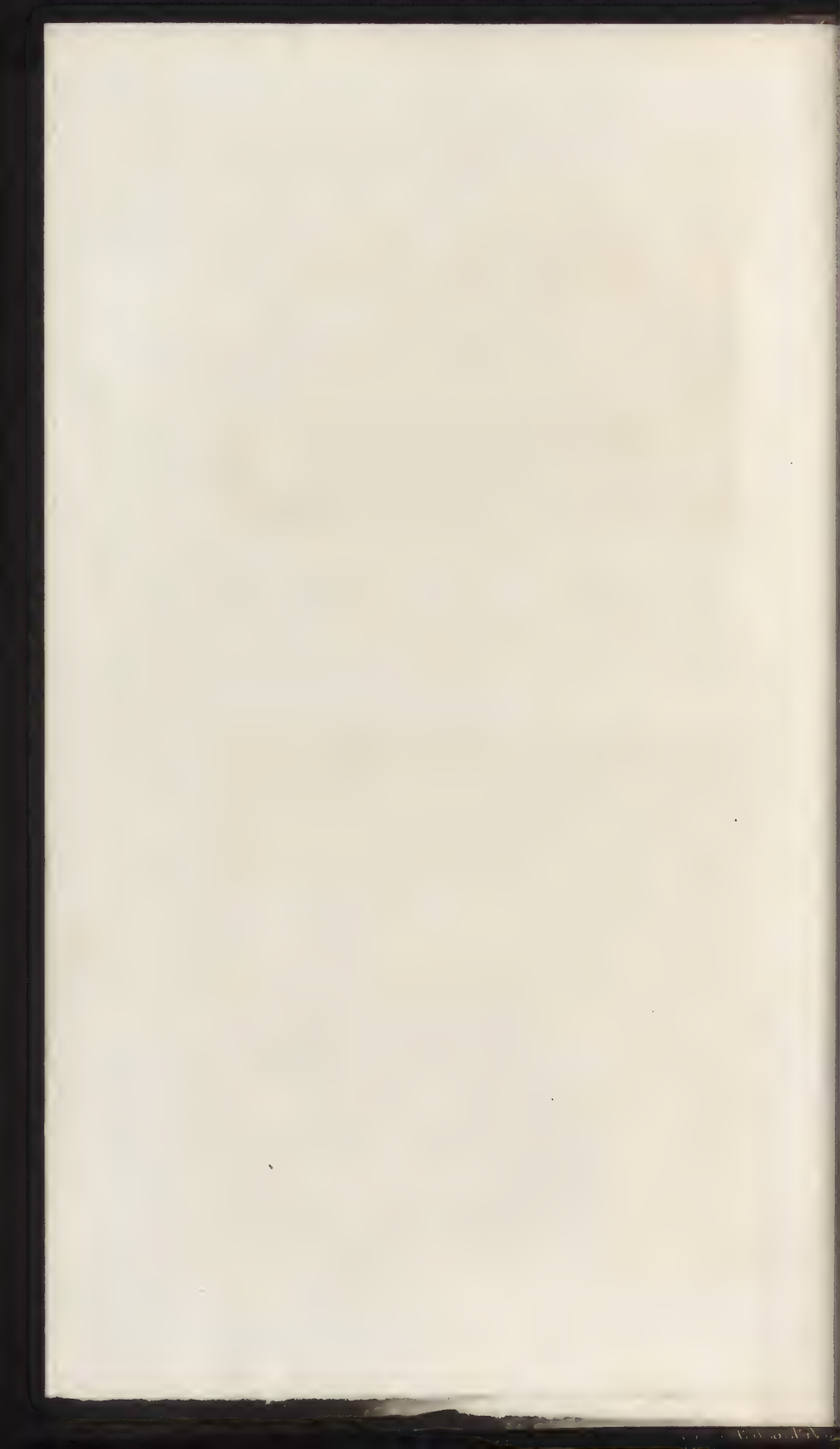


A CRITICAL AND DESCRIPTIVE  
CATALOGUE  
OF THE  
PAINTINGS AND PORTRAITS  
IN THE  
ROYAL RESIDENCES  
OF  
ST. JAMES'S, BUCKINGHAM-HOUSE,  
AND  
KENSINGTON.

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Colours speak all languages, but words are understood only by such  
a people or nation.].

ADDISON.





## ST. JAMES'S-PALACE.

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IT will be remembered that the once splendid collection of statues and paintings, which adorned this ancient palace of the Kings of England, and which, during the reign of the unfortunate Charles, received the most noble additions, were sold soon after his death by order of the parliament by public appraisement, for the inconsiderable sum of 12,049*l.* 4*s.* ; including some of the most celebrated works of Titian, Holbein, Corregio, Albert Durer, Raphael, Guido, Carravaggio, and other great and scarce masters. Many of these were purchased by foreigners, and sent abroad, but some of them were afterwards re-purchased or restored during the reign of Charles II., and were placed in King James's Gallery at Whitehall, where they perished by the destructive fire which consumed that ancient and magnificent palace, in the reign of William III\*.

\* Among the principal ones that were sold by order of the parliament, and which were appraised by persons incompetent to judge of their merit, were *St. George*, painted by Raphael, which sold for 150*l.* ;



## BUCKINGHAM-HOUSE

WAS built by John Sheffield, Duke of Buckingham, who was distinguished in the reign of Charles II. as Earl of Mulgrave. He held the appointment of chamberlain under James II., and was created marquis by William III. He was elevated to a dukedom by Queen Anne, to whose hand it has been said he aspired when a princess, and under whom when queen he afterwards held the office of Lord Privy Seal. The house, built of brick and stone, is delightfully situated at the west end of St. James's-Park ;

*The Burying of Christ*, by Isaac Oliver, sold for 100*l.* ; *The Marquis of Mantua's Head*, by Raphael, for 200*l.* ; *Albert Durer's Father and himself*, by Albert Durer, for 100*l.* ; *Frobenius and Erasmus*, by Holbein, each sold for 100*l.* ; *Mary and Christ*, by Old Palma, for 225*l.* ; three figures by Titian, for 100*l.* ; *A Man in a Black Dress*, by Holbein, for 100*l.* ; *Mount Parnassus*, a cabinet picture by Indeluago, for 117*l.* ; *Lucretia*, by Titian, for 200*l.* ; *St. John*, by Leonardo da Vinci, for 140*l.* ; A piece of the *Mauritians*, by Titian, for 174*l.* ; *Charles V.*, whole length, by Titian, for 150*l.* ; *St. Jerome*, by Julia Romano, for 200*l.* ; *Twelve Emperors*, by Titian, 1200*l.* ; *Eleven Emperors*, by Julio Romano, for 1100*l.* ; *A Courtezan holding a Looking-glass*, by Partinensis, for 150*l.* ; *Titian and a Senator of Venice*, by Titian, for 112*l.* ; *The Flaying of a Satyr*, by Corregio, for 1000*l.* ; Another picture of the same subject, by Corregio, for 1000*l.* ; *Three Pieces*, by Lucasvan Leyden, for 101*l.* ; *The Conversion of St. Paul*, by Palma, for 100*l.* ; *David with the Head of Goliath meeting Saul*, by Palma, for 100*l.* ; *Dorcas lying Dead*, by Michael Angelo Carravaggio, for 170*l.* ; *The Family of the Queen of Bohemia*, for 100*l.* ; *The History of Queen Esther*, by Tintoretto, for 120*l.* ; A Family Piece, by Pardenone, for 100*l.* ; *King Charles on Horseback*, for 150*l.* ; and *Hercules and Cacus*, by Guido Bolognese, sold for 400*l.* This noble gallery was disposed of for the comparatively small sum of 12,049*l.* 4*s.* The rich tapestry and arras hangings, which belonged to St. James's-palace, Hampton-court, and Whitehall, was purchased for Cromwell at the sum of 30,000*l.* The Twenty-nine Antique Statues, which adorned the armory, were sold by an order of the council of state, to supply the wants of the army, and as appears by the inventory, produced great prices. The palace now contains only a few portraits of no distinguished consequence, which, from the building being under general repair, I found it impossible to collect particulars of.

and, being contiguous to the court, was purchased by his Majesty George III. as a palace for Queen Charlotte, had she out-lived him, in lieu of Somerset-House, which ancient building had long been held as the town residence for the queen-dowagers of England. The purchase was completed soon after the birth of his present Majesty; and shortly afterwards it became the town residence of his royal parents, and is distinguished as the birth-place of all their succeeding children. The house has since undergone considerable improvements, under the direction of the late Mr. Wyatt.

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### THE ENTRANCE-HALL.

THE walls of the hall are decorated with sixteen pictures by Canaletti, scenes in Rome and Venice, and are considered among the best paintings of this celebrated Venetian artist. They were painted for his first patron, an English envoy, Mr. Smith, who was sent from this court to Venice. At his death, they were purchased for his Majesty George III. by Mr. Richard Dalton, then surveyor of the king's pictures. Beneath these are several architectural views by Zuccharelli, greatly inferior to the former, and by no means equal to the general works of the artist, whose skill in landscape displays great elegance of fancy, with a light playfulness of pencil and an eye true to nature.

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### KING'S BREAKFAST-ROOM.

*A Portrait of King William III.*, by Sir Godfrey Kneller. A whole length picture in his robes of state. A duplicate of the painting in the king's presence-chamber at Windsor.

*Portrait of Queen Mary*, by Sir Godfrey Kneller. In her robes of state ; and, like the former, a copy of a picture in the collection at Windsor-Castle.

*Portrait of her Majesty Queen Charlotte*, by Benjamin West. A whole length, with the royal infants introduced in the back ground ; an early picture of this great artist.

*Portrait of King James I.*, by Vandyke. A whole length, said to be by Vandyke from a likeness by Vansomer.

*Portrait of the late Duke of York*, by Battoni.

*Two half-length Portraits of Ladies*, by Sir Peter Lely.

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### WEST'S GALLERY.

*Regulus*, by West. Painted on the walls by the late president, when a very young man, by command of his Majesty George III. The subject was left to his own choice ; and it must be admitted that the selection was admirable. It abounds in fine drawing and great dignity of effect, but is deficient in colouring.

*The Death of General Wolfe*, by West. The inimitable hand of Woollett, by whom this highly admirable composition was engraved with that of *La Hogue*, has spread the fame of both artists over the whole of the civilized world.

*The Death of the Chevalier de Bayard*, by West. A grand historical composition in the first style of art.

*Hamilcar swearing the Infant Hannibal at the Altar never to make Peace with Rome*, by West. A dignified and singularly clever picture.

There are two other pictures in this apartment ; one



relating to the *History of Cyrus*, by West; and the other describing an action of *Germanicus*, by West: both fine historical compositions.

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### KING'S DINING-ROOM.

*Portraits of King George II. and Queen Caroline*, by Enoch Zeeman. Both whole lengths in their state robes.

*Portrait of the Duchess of Richmond*, by Houseman.

*Portrait of Lord Burleigh*, by Frederic Zuccharo. An admirable portrait picturing to the life the character of this great and good man.

*Portrait of his Royal Highness the Duke of York*, by Zoffany. Representing this Prince in his childhood, beautifully coloured and finely drawn.

*Portrait of the Duke of Richmond*, by Daniel Mytens. Painted in 1623. This nobleman was Lord Chamberlain to James II., and admiral of Scotland; a clever picture.

*Portrait of his Majesty King George III.*, by Zoffany.

*Portrait of her Majesty Queen Charlotte*, by Zoffany.

*Portrait of his Royal Highness William, Duke of Cumberland*. A small equestrian portrait of the uncle of his late Majesty George III.

*Portrait of King Charles II.*, by Vandyke. Representing the witty monarch, when a boy, in armour.

*Portrait of King Charles I. and Queen Henrietta*, by Vandyke. Three-quarter portraits, full of expression and finely coloured.

*Portraits of the Duke and Duchess of Buckingham and two of their Children*, by Sir Peter Lely.

*Portrait of the Countess de Grammont*, by Sir Peter Lely.

*Portrait of King William III. and the Duke of Schomberg on Horseback*, by Old Wyck. A fine characteristic portrait, exhibiting the costume of the time, and painted with great spirit. In this apartment are some *Female Portraits of the Court of Charles II.*, by Sir Peter Lely; and several interesting views of Venice, by Canaletti.

*Portrait of Anna Hyde, Wife of King James II.*, by Sir Peter Lely. A picture of exquisite beauty, in the best style of the artist.

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## THE SALOON

HAS a rich clock, with allegorical figures, standing upon a mantel-piece of statuary marble; the carving by the elder Bacon, R. A.

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## THE CRIMSON DRAWING-ROOM.

*St. Martin dividing his Cloak with a Pilgrim*, by Rubens. A noble picture glowing with all the peculiar richness of colour that distinguishes the works of this admired artist.

*Portrait of Philip II., King of Spain*, by Rubens. The horse is not well drawn, but, in other respects, it has all the fascinating attractions of the master.

*St. Agnes*, by Domenichino. Well drawn, and coloured with that sobriety of tone that distinguishes this artist.

*The Holy Family*, by Paul Veronese. A rich specimen of the Venetian school.

*St. John with the Lamb*, by Spagnoletto. Painted with great breadth of effect.

*St. Magdalene*, by Ciro Ferri.

*The Infant Jesus*, by Ciro Ferri. Surrounded by roses, with a globe in the clouds. Two singular pictures.

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## THE SECOND DRAWING-ROOM.

*Virgin and Child*, by Simon de Pejaro.

*The Holy Family*, by Andrea dal Sarto. A masterly picture with great breadth of effect and richness of tone.

*Portraits of the Duke of Buckingham and his Brother, Lord Francis Villiers*, by Vandyke. Youthful portraits, animated and free, with great force of character.

*Jacob with Rachel and Leah*. The subject relating to the story of the streaked of the flocks of Laban.

*Children of King Charles I., viz., Prince Charles, Prince James, and Princess Mary*, by Vandyke. The magical touch of the pencil has here perpetuated infancy, by arresting the hand of time: the portraits are as fresh and full of breathing innocence as when first painted.

*Joseph, holding in his Arms the Infant Saviour*, by Guido. A beautiful picture, full of expression, and fine contrast of character.

*The Samaritan Woman*, by Guercino. A bold and freely painted picture of this indefatigable artist.

*Portrait of Guercino*, by himself. The subject allegorical and somewhat egotistical, but brilliantly coloured and finely drawn.

*A Sibyl*, by Guercino.

*Portrait of Sir Kenelm Digby*, by Vandyke. The first English patron of that admirable artist and clever forcible head.



*Portraits of Sir Balthazar Gerbier, his Wife, and Family*, by Vandyke. This picture was purchased in Holland by the Prince of Wales, father of George III., and was in the collection at Leicester-house. Gerbier was a man of great versatility of genius, architect, painter, and diplomatist. He considered himself the rival of Inigo Jones, and was knighted by Charles II. in 1628. He came to England from Antwerp in the suite of the Duke of Buckingham.

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### THE BLUE VELVET-ROOM.

*Jonah cast into the Sea*, by Nicoli Poussin. A scriptural subject designed with great poetic feeling, full of grand and sublime effect.

*Three Landscapes*, by Gasper Poussin. Three singular clever pictures, all of which have been engraved by Chatelain, Vivares, and others. The pictures in this apartment are fine specimens of their respective schools.

*Landscape*, by Claude de Lorraine. Rich and natural, breathing the purest taste, and displaying a luxuriant fancy and crispness of pencilling.

*View of Tivoli*, by Claude de Lorraine. A fine clear picture, admirably drawn, with great depth of perspective.

*Landscape*, by Claude de Lorraine.

*Sea-Port*, by Claude de Lorraine. A charming marine picture, full of variety and transparent effect.

*The Nativity*, by Barrochio. A good specimen of the master.

*Summer, a Landscape*, by Rubens. This and the following picture by Rubens exhibit the mighty hand of the master with great effect, they are magnificent scenes, bold, natural, and richly coloured,

*Winter, a Landscape*, by Rubens.

*Portrait of the Duke of York*, by Sir Peter Lely. A half length, in armour, of the unfortunate James.

*Portrait of the Duchess of York*, by Sir Peter Lely. The Lady Anne Hyde, daughter of Lord Chancellor Clarendon, who changed her faith, and became a convert to the Romish church.

*Portrait of Mrs. Elliot*, by Riley, supposed to have been the wife of the member for St. Germain's, and sister to Mr. Secretary Craggs

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### GREEN CLOSET.

THIS apartment contains *Portraits of all the Children of their late Majesties, excepting the Princess Amelia*, by Gainsborough. These are confined to the heads alone, and are painted in that free careless style so peculiar to this eminent artist, whose freedom of pencil rendered all imitation vain.

## KENSINGTON-PALACE

WAS the favourite residence of William III, by whom it was, in great part, rebuilt and enlarged under the able direction of Sir Christopher Wren, then surveyor-general to the crown. The celebrated Kent was also employed in this palace, and designed the cupola room and grand staircase, and painted the walls and ceilings, as well as those of several other apartments in the palace. The original mansion was purchased from the son of Sir Heneage Finch, afterwards Earl of Nottingham and Lord Chancellor of England. Kensington-palace owed much of its internal decoration to Queen Mary, who died there in December 1694. George, Prince of Denmark, consort of Queen Anne, also made it his favourite residence, and both the prince and queen ended their days here, the first in October, 1708; and the queen in August, 1714. It afterwards became the residence of George I., and was by his orders considerably improved, the execution being left to the celebrated Kent\*. The grounds of the palace were materially increased by the intelligent Queen Caroline, wife of George II., who added three hundred acres thereunto, by which enlargement the whole formed a circuit of nearly three miles. Both her majesty and her royal consort paid the great debt of nature here, the queen in 1737, and the king in 1760.

\* Kent has been justly styled the father of improved English gardening. The grounds of Carlton-house, Claremont, Lewisham, Esher, Holkham, and Wanstead, were originally laid out under his direction.



## THE GREAT STAIR-CASE,

Is on the western side of the building, and leads from the principal entrance to the palace by a long corridor, the sides of which are painted in imitation of a gallery crowded with figures, supposed spectators on a court-day. Many of these are said to have been well known characters of the time, including some of the attendants of the court, particularly Mr. Ulri, the king's page, a very elegant young man, and other servants of George I.

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## PRESENCE-CHAMBER.

SOME singular fine carvings appear on the mantel-piece, by Grinling Gibbons, within which is a painting of the *Roman Charity*, by Adrian Hanneman: a sober-toned picture, but simple and unaffected in design.

*The Last Supper*, by Giacepo Palma, the Younger.

*Portrait of Two Females*. Companion pictures; artist and characters unknown.

Over the door is a chiar-oscuro, representing *Cupid with a bandeau over his eyes, bestriding a globe*. A spirited design.

*Portrait of John Schorel*, by himself. Schorel was the disciple of John de Mabuse and master of Sir Antonio More; the head is painted in a bold true style of art.

*Portrait of Spinola*, Artist unknown. The painting is natural and fleshy in tone, with great breadth of light and shade.

*Martyrdom of St. Sebastian*, by Lucas Van Leyden. A curious specimen of the early style of painting in oil, by a cotemporary of Albert Durer.

*Joseph interpreting Pharaoh's Dream*, by Lucas Van Leyden. Similar to the above in style, and heightened according to the custom of the time with gold hatchings.

*Two Children, Daughters of Philip II., of Spain*, by Sir Antonio More. Faithful records of the costume of that age, with elaborate detail in the ornaments, and painted with a masterly conception and firm pencil.

*Head of a Man in a large Hat*, by Francis Hals. A head convulsed with laughter, a right merry composition, full of life and character, painted with all the accustomed richness of humour which distinguished Hals.

*Head of the Saviour*. An oval picture, the size of life.

*Head of the Virgin Mary*. A companion picture, by the same hand.

*Portrait of a Female nearly naked*, by Giacopo Palma, (commonly called Old Palma). Round and clever in some parts, but badly drawn.

*Christ reproving the Scribes concerning the Tribute Money*.

*The Marriage of St. Catharine*. An old copy of the celebrated composition of Corregio, highly imitative.

*Portrait of a Boy*. An expressive head in a ruff.

*Two Flower Pieces*, by Withoos. Playful and well coloured, with a strict eye to nature.

*Portrait of an Old Man*. A fine interesting head full of life and character; both the model and artist unknown.

*Battle of Paira*. An historical curiosity, describing faithfully the manner of battalia when the long pike and match-lock musquets were in use: the artist unknown.

*Bacchus and Ariadne*, by Carlo Cignani. A large cartoon, painted in distemper colour, the composition classical and grand, in good preservation; by the founder of the Clementine academy at Bologna.

*A Female Saint bearing a Cross*. A small whole length.

*Marriage of Joseph and Mary.*

*St. Peter in Prison*, by Steenwyck. The light admirably managed with a romantic effect; the figures well drawn and firmly painted:

*Jupiter and Io.* A very singular picture, representing the whole story of the metamorphosis of Io and Argus, as related by Ovid.

*Portrait of Anne of Austria, Wife of Louis XIII., of France.* Elaborate and characteristic, but heavy and hard in pencilling and colour.

*Cupid armed with the Fulmen of Jupiter sitting on an Eagle*, by Carlo Cignani. A cartoon, designed in fine taste, and painted with great richness of colour.

*Virgin and Child.* A small half-length picture, well drawn.

*Judith and Holofernes.* A sober-toned heavy picture, said to have been in the gallery at Whitehall in the time of Charles I.

*Death of Cleopatra*, by Guido. The expression of death and resignation admirable, beautifully coloured, with a roundness and delicacy that approaches nature.

*The Martyrdom of St. Sebastian.*

*Portrait of Queen Elizabeth.* Well painted, and exhibiting accurately the royal costume of the time.

*Portrait of Sir George Carew.* A distinguished general of the time of Elizabeth, who is said to have been the friend and patron of the immortal Shakspeare.

*Landscape and Figures*, by Vincent Mola. A crude composition, deficient in natural effect and colour.

*Apotheosis of St. Sebastian*, by Caracci. A small oval painting, not deficient in merit.

*Christ bearing his Cross.*

*Jupiter and Europa*, by Carlo Cignani. A cartoon, the companion to Bacchus and Ariadne named before, and equally deserving of commendation.



*Portrait of Rosalba Carriera*, by herself. A female artist who advanced the art of painting in crayons beyond all her competitors; the picture is graceful and brilliant in colour.

*Portrait of the Duke of Wharton*, by Rosalba. A fine portrait of this extraordinary man, who was as eccentric as he was brave and profligate.

*Portrait of Hans Holbein*, by himself. Painted in semi-transparent water-colours on canvass, a most curious specimen of art.

*Portrait of the Wife of Holbein*, by Holbein. A companion to the above.

*Portrait, a Head of Sir Thomas More*, by Holbein. Sir Thomas More was the first layman who filled the office of Lord Chancellor of England in the time of Henry VIII. A clever fine head.

*Portrait of an Aged Man in a Black Cap*. A fine characteristic head.

*Pharaoh's Dream*. A grand imposing picture in design, but not well drawn.

*St. George and the Fair Princess Cleodolinde*, by Tintoretto.

*Portrait, a Head of Mary de Medicis*. The head of the celebrated beauty of Rubens, which forms the chief star in his allegories in the gallery of the Luxembourg. Queen of Henry IV. of France, and mother of the wife of Charles I.

## QUEEN CAROLINE'S DRAWING-ROOM.

IN the centre of the ceiling is a large allegorical painting, by Kent, of Minerva, attended by the Arts and Sciences.

*Portrait of a German Lady*, by Parmegiano. A delicate interesting picture, with a variety of astronomical instruments well arranged on a table by her side.

*Portrait of an Italian Lawyer*, by Bourdon. A vigorous bold outline, painted with great breadth of effect and fine expression.

*St. William divesting himself of his Armour to take upon himself the Monastic Order of the Carthusians*, by Georgione. A careful sober-toned picture; the countenance expressive of the enthusiastic feeling of the devotee.

*The Queen of Francis I., King of France*, by Leonardo da Vinci. A small three-quarter picture on panel of this scarce master. The queen is represented in a rich satin dress, profusely ornamented and emblazoned with jewels. It is a choice specimen of the best time of the artist.

*Portrait of Prince Henry*, by Jameson. A small head, inscribed "Genus et Genires" on one corner, and "Ætatis suæ xviii. A.D., 1617," on the other.

*Portrait of Anne of Denmark*, by Vansomer. The mother of the before-mentioned prince, in a hunting dress, surrounded by dogs, with a view of the old palace at Oatlands in the back ground.

*Portrait of a Youth*. An allegorical picture, the subject unknown.

*Portrait of the Father and Mother of Hans Holbein*, A doubtful picture, more generally ascribed to the father of the artist, who was also a painter, and reputed to have practised in England in the time of Henry VII.

*Female Head*. A delicate and pleasing picture in a very spirited style of art.

*Portrait of a Knight of Malta*. Bold, natural, and graceful, with strong effect of light and shade.

*Portrait of the Wife of Thomas Baker*. Most of those who had exhibited any personal attachment to Charles II. in his troubles were afterwards honoured by having their portraits taken, and placed in his collection.

This is supposed to be the wife of a celebrated mathematician of Oxford.

*Portrait of the Countess of Derby.* Celebrated for her defence of Letham House against a division of the parliament army; a clever characteristic portrait.

*Head of an Old Man.* Spirited and free.

*Portrait of a Royal Child.*

*David with Goliath's Head.* A sober-toned picture, well drawn.

*A Naked Child.* A study.

*Portraits of two Princesses.* Characters unknown, but spiritedly painted.

*Portrait of Alderman Lemon,* by Leevines. A characteristic picture with great expression.

*Portrait of a Man's Head.*

*Virgin and Child.* A small whole length, pleasing and graceful.

*A Girl with Flowers.*

*Portrait of a Youth of the illustrious House of Brunswick.*

*Boys with a Goat.* Playful, spirited, and well grouped.

*Portrait of the Duke of Gloucester when a Child,* by Sir Peter Lely. This royal infant was the son of Queen Anne by Prince George of Denmark.

*A Female with a Man in Armour.*

*Portrait of James Creighton.*

*Portraits of Francis I., King of France, and his Queen.* Animated and natural, but deficient in effect.

*Duke of Florence's Gardener,* by Andrea del Sarto. A fine head with a rich flow of colour and powerful effect.

*A Venetian Senator,* by Tintoretto.

*A Female blowing Lighted Charcoal,* by Schalken. The reflection well managed, and the figure finely drawn.

*Portrait of the King of Prussia.* A whole length, in armour, bold and spirited, with a firm pencil.

*Portrait of a Head of a Man.*



*A Boar's Head*, by Snyder. Evidently a study from nature, and exhibiting all the ferocity and character of life.

*A Man in Armour holding a Truncheon*, by Giorgione.

*An Old Man exhibiting a Box*, Inscribed "*Carpendo Carpeius ipse Giorgione.*"

*A Female Head.*

*An Old Man with a Glass, &c.*

*Portrait of the Duchess of Savoy.* An interesting head.

*Margaret, Daughter of the Duchess of Savoy*, by Honthorst. Natural and free, with a skilful crisp touch in the pencilling.

*Portrait of a Man, and Portrait of a Female Head.*

Two three-quarter companion pictures.

*The Evangelist St. Mark*, by Guercino. A forcible clever head.

*Portrait of Catherine Empress of Russia.* A whole length, elaborately finished, by some French artist.

*Madonna and Infant Child, with St. Catherine and St. John*, by Old Palma. A good specimen of the master.

*Tobit and the Angel.* A copy from Titian, but in close imitation of the original.

*St. Catherine at the Altar*, by Paul Veronese. A small sketch, very spirited.

*Head of a Female.*

*An Old Man's Head*, by Guercino. Representing a prophet, highly characteristic.

*Head of a Painter.* Spirited and well drawn, artist unknown.

*A Female Head.*

*A Portrait in Armour, and a Female*, Companion to the same.

*Cupid and Psyche*, by Vandyke. A clear, spirited picture, very brilliant in colour.

*Portrait of a Man, with a red Book in his Hand*, by Jannet.

*Old Man's Head.*

*The Wise Men's Offering*, by Schiavone. A favourite subject, very well grouped.

*The Salutation.* A composition of three boys and a lamb, a mellow picture, natural and freely painted.

*Portrait of a Man in a Ruff.*

## ADMIRAL'S-GALLERY.

THIS apartment contains two antique marbles, a statue of Malidia, niece of the Emperor Trajan, and a head of Bacchus, the last finely carved.

The portraits in this room are almost all copies from the originals at Hampton-Court, made by G. BOCKMAN, who was also a mezzotinto engraver.

*Portrait of Admiral Beaumont.*

*Portrait of Admiral Benbow.*

*Portrait of Sir Stafford Fairborne.*

*Portrait of Sir George Byng, afterwards Lord Torrington.*

*Portrait of Sir John Graden.*

*Portrait of Sir Thomas Dilkes.*

*Portrait of Sir John Jennings.*

*Portrait of Admiral George Churchill.*

*Portraits of their Royal Highnesses the Princess Anne, Amelia-Sophia-Eleanor, and Elizabeth Caroline, by Mingand.* Three portraits in one picture

*Portrait of a Bishop.*

*Portrait of an Old Man.*

*Portrait of a Doge of Venice.* Supposed to be one of the set of portraits of Doges, bequeathed to his Majesty James I., by Sir Henry Wotton.

*A Vision of the Resurrection*, by Martin Hemskirk. A singular work, painted with great spirit.

*Three Portraits of distinguished Men of the time of Elizabeth.*

*Portraits of a Burgomaster and his Secretary.*

*Portrait of three Female Heads.*

*Portrait of a Woman holding a Flute.*

*Our Saviour at the House of Martha*, supposed to be by Francisco Cleyn. A curious picture, exhibiting specimens of the interior architecture of the time of James I.

*Diana with her Nymphs at the Bath*, discovered by Actæon.

*An Infant with a Coral.*

*Portrait of her Majesty, Queen Charlotte*, by Ramsay.

*The Four Elements.* A pleasing composition, the objects of natural history, painted up to the life.

*The breaking of the Boom at Cales, and a Castle by the Sea-side.* A companion picture, cleverly managed, and with transparent effect.

*Head of a Sibyl*, by Horatio Gentileschi.

## QUEEN CAROLINE'S DINING-ROOM.

THIS apartment contains a number of interesting portraits principally painted from the life.

*Portrait of Henry V., and a Profile of Henry VI.*, by Holbein. Are posthumous likenesses from the best authorities of the time.

*Portrait of King James IV. of Scotland*, by John de Mabuse. A curious devotional picture, which opens with hinges; at the back of the panel is painted a representation of the Trinity; the companion is a portrait of Queen Margaret of Scotland, the daughter of Henry VII.



*Portrait of Henry VII.*; by Holbein.

*Portrait, a Head of Queen Elizabeth, Wife of Henry VII.*, by Holbein.

*Portrait of Henry VIII.*, by Holbein.

*Portrait of Philip the good Duke of Burgundy and his Duchess*, whose sister was espoused to the Duke of Bedford, brother to Henry V., and regent of France.

*Portrait of Richard III.* A head painted on panel, with a strong character, illustrative of the malignity and general conduct of the tyrant.

*Portrait of Raphael*, said to be by Himself. On the breast is a double broach: one being surrounded by an inscription, "RAFFAELLO;" the other, "VURBINO, 1510."

*Portrait of Edward VI.*, by Holbein. A half-length, highly finished.

*Queen Margaret, Wife of James IV. of Scotland*, by John de Mabuse. A companion picture to that of James IV., painted by the same artist. On the back of this is also an allegorical subject, or a Priest at prayers, supposed to be a portrait of Cardinal Beaton.

*Margaret, the elder Daughter of Henry VII.*, Queen of James, King of Scotland, and afterwards married to Archibald Douglas, Earl of Angus.

*Portrait of Henry IV.* A posthumous likeness, but esteemed a faithful resemblance by Antiquaries.

*Portrait of a Princess of Castile.*

*Portrait of Philip IV., King of France*, called "la Belle," or the Fair. It is not known from what authority this portrait was derived, as he lived in the thirteenth century.

*Portrait of a Man's Head*, by Holbein. A portrait no doubt, but the character unknown.

*Portraits of Ferdinand and Isabella, King and Queen of Arragon*, under whose auspices Columbus, the navigator, made his voyage of discovery to the new world.

*Portrait of Charles VIII., King of France.* Who invaded Italy, subdued Tuscany, and entered Rome in triumph, by torch-light, in 1494, where he was styled Emperor, and commemorated his title on a coin, struck in that city; he died of apoplexy, in France, in 1497.

*Portrait of the Emperor Maximilian I.* Who annihilated the odious "Secret Tribunal," a species of Inquisition that had existed from the time of Charlemagne. The Emperor Maximilian served as a volunteer under Henry VIII. of England, and was present at the famous battle of the Spurs.

*Portrait of Louis XII., King of France.*

*Portrait of Holbein, by himself.* A small characteristic head on panel.

*St. Matthew at the receipt of Customs,* ascribed to John de Mabuse. In the formal stiff manner of the early school of painting, the objects of "Still Life" exquisitely finished.

*Portrait of Maximilian, Archduke of Austria, and a Head.* In the early manner of Raphael.

*A Female Head,* by Sir Antonio More. A portrait of this early master, name unknown.

*Portrait of Titian.* A fine head of this great luminary of the Venetian school, who was born at the castle of Cadore in 1477, and died of the plague, when nearly a century old, in 1576.

*Portrait of Dr. Linacre,* by Quintin Matsys. A bold head, by the Blacksmith of Antwerp, of the founder of the College of Physicians, in London. Painted in 1521.

*Portrait of Giacomo da Ponte,* by himself. Commonly called Bassano, from the place of his birth; a great master of the Venetian school, who died in 1592, aged 82.

*The Virgin and Child,* by Sabbatini. A pupil of the immortal Raphael, and not unworthy of his great instructor.

*Portrait of Giorgio Barbarelli,* called Giorgione, a

great master of the Venetian school, who was born in 1477, and died of the plague in 1511.

*Portrait, a Head of a Young Man*, by Robert Walker. Walker was a cotemporary with Vandyke, and was employed by Oliver Cromwell as his portrait painter; the above head bears some resemblance to Milton, and may, probably, be a portrait of the great epic poet.

*A Woman reading by Candlelight*, by Schalcken. Painted on ivory, and highly finished.

*Portrait, a Head*, by Albert Durer.

*Portrait of Philip II., of Spain*, by Jannet. Philip of Spain was married to Queen Mary, at Winchester, in 1554, and after her death made proposals to her sister Elizabeth, but was rejected.

*Adam and Eve in Paradise.*

*The Holy Family, with an Infant Angel presenting Fruit.*

*Portrait of John De Bologna*, a celebrated Italian sculptor.

*St. Matthew reading.*

*A Virgin and Child.*

*Portrait, a Female Head and Companion.*

*A Male Head.*

*Portrait of the Aunt of the Emperor Charles V.*

*Portrait of a Man's Head in a Ruff.*

## QUEEN CAROLINE'S CLOSET.

*PORTRAIT of the King of Bohemia, and of the Queen of Bohemia*, by Cornelius Jansen. Two fine portraits, painted with great breadth of effect.



*Descent from the Cross.*

*A Composition, Cavalry.*

*Lions*, by Rowland Savery. A natural, spirited picture.

*St. Peter in Prison*, by Steinwyck. A small circular picture.

*The Nativity.*

*Sophonisba*, by Goetand.

*St. Catherine*, by Leonardo da Vinci.

*Portraits of the Children of Henry VII.*, by John de Mabuse. This picture contains portraits of Prince Arthur, Prince Henry, and the Princess Margaret.

*A Landscape.*

*Boors regaling.*

*An Architectural Piece.*

*Martyrdom of St. Bartholomew.*

*Hungarians at the Tomb of Ovid.*

*Portraits of Henry VII., his Queen Elizabeth; Henry VIII., and his Queen, Jane Seymour*, by Remigius Van Lemput. This copy, from a large picture by Holbein painted on the wall at Whitehall, in 1537, was made by command of Charles II., in 1667; the original was consumed by the fire which destroyed that palace during the reign of William III.

*Witch riding on a Goat*, by Elsheimer. A singular composition, shewing the belief in supernatural agency that prevailed in former time.

*Portrait of the Dauphin*, by Jannet. Afterwards Francis II., King of France, and husband to Mary, Queen of Scots.

*Mary Queen of Scots*, by Jannet. Represented in her habit of widowhood, a charming pensive-looking portrait.

*A Composition*, by Palamedes. A dramatic scene, executed with all the softness and brilliancy which distinguishes the elaborate finishing of this great master; he died in 1638, aged 31.

*Venus and Adonis*, on copper. Pleasing, and naturally coloured, but deficient in drawing.

*A View of Florence*, by Patin.

*Battle of the Forty*, by Peter Snayers. A good representation of the bustle of this extraordinary battle before the walls of Bois le Duc, with the inhabitants standing on the surrounding banks as spectators.

*Nymphs bathing*, by Elsheimer.

*Landscape*, by Paul Brill.

*Portrait of a Man reading*, by Jannet.

*Portrait of a Man*, by Perregino.

*Architecture and Figures*.

*The Earl and Countess of Clarendon*, by Russel. Small half-length on panel, copied by Russel, from the originals by Sir Peter Lely.

*Our Saviour before Pontius Pilate*.

*A Man playing on a Spanish Guitar*, by Murillo. An effective picture.

*Lucretia*. A small whole length.

*Mars, Venus, and Cupid*, by Paul Veronese. A masterly, bold sketch, finely drawn.

*Christ and Mary Magdalene at the Tomb*, by Holbein. A clever specimen of this ancient master.

*Shipping*, by Vandevelde. Painted with great truth to nature, and the most perfect knowledge of nautical subjects.

*Landscape on copper ; Gipsies conversing with a Traveller on Horseback*.

*Portrait of Erasmus*, by Holbein.

*Portrait of Trobenius*, by Holbein.

*Portrait of a Female with a Dog, and companion Picture*.

*A Female*.

*A Woman sleeping*, by Gerard Douw. Highly finished, and sweetly coloured.

*Interior of a Church; and two Friezes, composed of groups of Children, by Polidori.*

*Venus, Cupid, and Satyrs, by Rothenhamer. A small oval picture, in the best style of this pleasing master.*

*Virgin and Child, with St. Catherine and St. Ignatius Loyola, by Giorgione.*

*Virgin and Child, with the Story of Tobit and the Angel, in the back ground. An interesting picture.*

*Two Portraits, on octagon panels. Characters unknown.*

*A Landscape and Ruins. Spirited, and in good keeping.*

*A Head in Profile.*

*Seven Children of the King of Bohemia, by Gerard Honthorst. It appears that this king had eight sons and five daughters by his wife Elizabeth, daughter of James I., of England.*

*Sketch of a dying Saint, by Vandyke. Full of the masterly conception and spirited execution of the master.*

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## THE QUEEN'S GALLERY.

*Portrait of King Henry VIII., by Hans Holbein.*

*Portrait of Queen Catherine of Arragon, first Wife of Henry VIII., and her Dwarf, by Holbein.*

*Portrait of Queen Elizabeth, by Frederic Zuccherò. A curious whole length, in which her Majesty is painted in a fantastic Persian dress; it is known she was fond of assuming the costume of different countries.*

*Portrait of the Emperor Charles VI., by Sir Godfrey Kneller. A noble, fine picture, in the best style of Sir Godfrey, who, for painting this picture, was made a knight of the Holy Roman Empire.*

*Portrait of James I., by Vansomer.*



*Portrait of Queen Anne of Denmark, Queen of James I.,*  
by Vansomer.

*Portrait of a Duchess of Brunswick.* For whom intended, or by whom painted, is not known, it is a very indifferent picture, by some foreign artist.

*Portrait of an Elector of Bavaria.* Every way a companion to the former.

*Portrait of the Duke of Cologne.*

*Portrait of a Youth.*

*Portrait of a Man in Black.*

*Portrait of a Man in a Ruff, with a Dog.*

*Portraits of the Duke of Buckingham and his Brothers, when Children,* by Hanneman.

*Portrait of a Doge of Venice,* by Teuteretto.

*Portraits of two Female Children.*

*Portrait of Charles II., King of Spain, when a Child.*

*Pharaoh and his Host overthrown in the Red Sea,* by Jordaens. A large picture, spiritedly drawn, and coloured with great effect.

## THE KING'S GREAT DRAWING-ROOM.

*A Portrait of Henry IV., of France.* Whose noble person forms one of the principal figures in the series of allegories, painted by Rubens in the gallery of the Luxembourg.

*A Landscape,* by Bamboccio. Architectural ruins and figures.

*View of the Old Palace at Hampton-Court,* by Henry Dankers. Representing this ancient seat before it was altered by Sir Christopher Wren.

*Landscape, with Cattle.*

*An Old Mansion and Grounds.* A bird's eye view.

*Scenery among Vaults by Lamplight.*

*Three Views of Park-Place*, by Wootton. In which are introduced portraits of King George, his Queen Caroline, and the royal children.

*Christ restoring Sight to the Blind.*

*Lot and his Two Daughters.*

*St. Jerome with a Cross.*

*A Hunting Party*, by John Wotton. A composition in which are introduced the portraits of Frederick, Prince of Wales, grandfather of his present Majesty, with several noblemen and horses, which are also said to be portraits.

*Interior of the Senate-House at Venice.* Representing Sir Henry Wolton as ambassador from King James I. presenting his credentials to the Doge of Venice.

*Venus and Cupid.*

*A Camp Scene.*

*Portrait of Charles II., King of Sweden*, by Wyck.

*View of the Old Palace at Greenwich from the Park.*

In which are introduced portraits of Charles II. and some of his courtiers.

*The Siege of Tournay*, by Wotton. An extraordinary large picture, painted with great spirit. In the fore-ground is the great Duke of Marlborough, surrounded by the principal officers of the combined armies who were present at the siege.

*The Siege of Lisle.* A companion picture, worthy of the pupil of Old Wyck.

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## THE KING'S GALLERY.

At the end of the gallery is an elaborate drawing in black chalk from the *Transfiguration*, by Raphael. It is the size of the original, and copied by Cassanova.

*Portrait of Inigo Jones, by Nogari.*

*Portrait of a Sculptor, by Bassan.*

*Portrait of a Margrave of Anspach, in Armour.*

*Portrait of a Margravine of Anspach with a Child.*

*Portrait of a Princess of Orange, by Hanneman.*

*Portrait of Johnson, the Virtuoso, by Mirevelt.* Supposed to be Robert Johnson, who wrote a Manual of Physics, published in 1684.

*Portrait of Buonarotti, by himself.*

*Portrait of Queen Mary when a Child.*

*Portrait of Queen Elizabeth when a Child.*

*Portrait of the Duke of Cambridge, Son of James II., when a child, in the robes of the garter.*

*Portrait of Queen Anne, by Kneller.*

*Portrait of James I., by Vansomer.*

*Portrait of Paolo Veronese, by himself.*

*Portrait of Artemisia Gentileschi, by herself.*

*Portrait of Hans Holbein, by himself.*

*Portrait of Queen Mary de Medicis.*

*Portrait of a Duchess of Tuscany.*

*Portrait of Julio Romano, by himself.*

*Portrait of William, Duke of Gloucester, by Kneller.*

*Portrait of the same Prince, by Claret.*

*Portrait of Van Cleve, by himself.*

*Portrait of Van Cleve's Wife, by Van Cleve.*

*Portrait of Henry IV., of France, by Pourbus.*

*Portrait of King Charles II., by Wissing.*

*Portrait of William Somers, by Hans Holbein.*

A singular fine portrait of the once witty and celebrated court-jester.

*Portrait of the Hon. Robert Boyle, the celebrated Philosopher.*

*The Adoration, by Sebastian Ricci.* A fine composition, exhibiting great breadth of light and shade, with the most correct drawing.



## QUEEN'S BED-ROOM.

OVER the chimney-piece is a bordure of carving by G. Gibbons, within which is a half-length portrait in Spanish costume.

*A Portrait of a Female playing on a Virginal.*

*Susannah and the Elders.*

*A Holy Family with the Infant St. John.* An interesting picture.

*Judith with the Head of Holofernes.*

*Cupid and Venus.*

*Venus and Cupid.*

*A Head of King David.*

## THE KING'S CLOSET.

*Portrait of the Emperor Charles V.*

*Portrait of Geoffrey Hudson, a Dwarf*, presented by the Duchess of Buckingham to Henrietta, Queen of Charles I.; and another of the *Giant Porter of Queen Elizabeth*,—by Zuccherro.

There are a few other uninteresting portraits in this apartment, the characters of which are unknown.

There is also in other apartments of the palace, which are now rarely opened, numerous portraits of the kings and queens of England, and other members of the royal families, from the time of Henry IV., most of which have been copied from by different engravers for the purpose of illustrating various Histories of Great Britain\*.

\* For a more ample account of the architecture, furniture, and decorations, of the palaces, see Pyne's splendid work, *The History of the Royal Residences*, three volumes quarto, with coloured plates, 1819.



A CRITICAL AND DESCRIPTIVE  
CATALOGUE  
OF THE  
CELEBRATED  
COLLECTION OF PICTURES  
OF THE LATE  
JOHN JULIUS ANGERSTEIN, Esq.;  
SINCE PURCHASED  
BY  
*THE BRITISH NATION.*

---

Wing'd by thy virtues, kindling as it flies,  
Praise, iron-pointed dart, pursues thee to the skies.

N. O. VII. PINDAR.







## THE ANGERSTEIN COLLECTION.

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He, join'd with honour's rose, displays,  
Fair Fame ! thy lily's silver rays.—I. O. V. PINDAR.

IT hath been said, and justly, that the late Mr. Angerstein had acquired a fame throughout the whole of the civilized world by his refined taste in collecting and acquiring forty-two of the best pictures of the great masters. What stronger proof can be offered of the illustrious honours which the refinement of the present age awards to liberal patronage and fine taste ; what more powerful stimulus can be suggested to the noble and wealthy promoters of the arts. Not the luxuriant crown of victory, studded with ten thousand budding honours, the grateful tribute of a nation's voice, can reflect more lustre on the name of a Nelson or a Wellington, than does the enviable laurel wreath, breathing a balmy odour and brightening in perpetual freshness, which decorates the revered recollections of those who have contributed to the glory, and elevated character of their country, by a liberal advancement and promotion of the fine arts. Such is the halo that must ever illumine the name of Angerstein—the man whose correct judgment and exquisite taste brought together the admirable selection before us, to the entire exclusion of inferior productions. To the fostering care and munificent

patronage of his present Majesty, England is indebted for the preservation of these gems of art to this country. Under his auspicious sanction have they now become the property of the Nation; and will, to the future glory of the sovereign and his kingdom, soon form part of a Public Gallery, which in a few years will, we have no doubt, rival the foreign national collections, if not in extent, at least in value and character.—See Note to Page 75.

*Christ raising Lazarus*, by Sebastian Del Piombo; from the Orleans collection. On canvass, 13 ft. 6 in. high, 9 ft. 5 in. wide. Sebastian was the pupil of Michael Angelo Buonarrotti, and many of the subjects he painted were the compositions of his unrivalled master. The figure of Lazarus in this picture is attributed to Buonarrotti, but the whole production ranks in the very first class of art. Bold, grand, and natural, with great harmony of tone and force of effect.

*The Emperor Theodosius refused Admittance to the Church at Milan by Archbishop Ambrose*, by Vandyke. On canvass, 4 ft. 10 in. high, 3 ft. 9 in. wide. A magnificent picture, rich in all the powerful characteristics of this great master, and not inferior to the celebrated picture of the same subject by Rubens, now in the gallery of the Emperor of Austria, at Vienna. The undaunted and reproachful expression in the countenance of the archbishop is admirable, and the colouring brilliant.

*The Embarkation of the Queen of Sheba*, by Claude. On canvass, 4 ft. 11 in. high, 6 ft. 7 in. wide. A work of the first class, breathing the inspiration of a great mind, and glowing in all the fascinating richness of luxuriant nature. There is a sparkling freshness about the pictures of this artist, a natural soul-inspiring effect, that always yields superior delight to the observer, like the first gleam of the spring after a murky winter.

*The Marriage of Rebecca*, by Claude, companion to the Queen of Sheba. On canvass, 4 ft. 11 in. high, 6 ft. 7 in.



wide. A classical composition, grand, easy, and natural; the foliage touched with a magical effect, and the whole picture serene, clear, and transparent, exhibiting the sweetness of colour and harmony of execution, that captivates the eye of refined taste.

*Ganymede*, from the Colonna Palace at Rome, by Titian. On canvass, 5 ft. 8 in. high, 5 ft. 8 in. wide. A design full of the imposing grandeur and sublimity of style that invariably distinguishes the work of this child of nature; the roundness of style and fleshy tints of the figure, are in the most felicitous imitation of life.

*The Rape of the Sabines*, by Rubens. On canvass, 5 ft. 8 in. high, 6 ft. 7 in. wide. A bold masterly design of a subject replete with incident for the noblest exertions of the pencil; the grouping is exquisite, and the expression in the female figures full of truth and nature; the colouring glowing in the extreme: a magnificent specimen painted in the best time of the master.

*An Italian Sea-Port, Evening*, by Claude. On canvass, 3 ft. 3 in. high, 4 ft. 3 in. wide. The sea-ports of this magical and fascinating painter are generally divested of all locality, being a combination of rich materials selected from studies after nature. The present painting is a gem of the first order.

*Landscape, Morning*, by Claude. On canvass, 3 ft. 4 in. high, 4 ft. 5 in. wide. A companion picture to the last, every way worthy the association, painted with a freedom and finish that is only equalled by the brilliant colouring and heavenly serenity of the whole.

*Saint John in the Wilderness*, by Annibal Caracci; from the Orleans collection. On canvass, 5 ft. 4 in. high, 3 ft. 1 in. wide. A sublime picture, in the first and most dignified style of art; a powerful illustration of what may be done with a single figure, when inspiration combines with science to perfect the productions of art.

*Susannah and the Elders*, by Lodovico Caracci; from the Orleans collection. On canvass, 4 ft. 8 in. high, 2 ft. 7 in. wide. More distinguished by breadth of light and shadow, and simplicity of colouring, than sublimity of thought; there is a solemn stillness of effect about the compositions of this master that divest them of much of their attractive excellence.

*The Embarkation of Saint Ursula*, by Claude; from the Barbarini Palace. On canvass, 3 ft. 8 in. high, 4 ft. 11 in. wide. Partaking of the usual excellencies of this artist, classical, rich, and clear, with the happiest conception of effect.

*The Woman taken in Adultery*, by Rembrandt. On wood, 2 ft. 9 in. high, 2 ft. 3 in. wide. A picture in the most vigorous style of this astonishing artist, peculiarly striking in expression and effect of light and shadow, with a great variety of figures, finely grouped; a rich, golden hue pervades the painting, that displays the great skill of the master.

*A Bacchanalian Triumph*, by Nicolo Poussin. On canvass, 4 ft. 8 in. high, 3 ft. 11 in. wide. An elegant composition, in which the ancient fable is treated with an unusual degree of spirit and taste; the figures are finely contrasted, and the grace and beauty of the drawing exquisite.

*The Concert*, by Titian. On canvass, 3 ft. 2 in. high, 4 ft. 1 in. wide. A magnificent picture, by the father of portrait painting, brilliant in all the richest materials of art, and surpassing in excellence many of his own compositions.

*Christ in the Mount*, by Correggio. On canvass, 1 ft. 2 in. high, 1 ft. 4 in. wide. Exhibiting a bright union of grace, harmony, and effect, with a truth of nature and elevated sentiment that is the sure indication of superlative genius; there is a magical effect of *chiar-oscuro* in this picture, that delights the eye of taste\*.

\* This picture is a repetition, by Correggio, of a painting in the possession of the Duke of Wellington, which formed part of the spoils at the battle of Vittoria.

*Pope Julius II.*, by Raphael; from the Falconieri Palace. On canvass, 3 ft. 6 in. high, 2 ft. 8 in. wide. A portrait of a munificent patron of literature and the fine arts, who shares, with Leo X., the honour of having encouraged and protected Raphael and Michael Angelo; there is a calmness and serenity about the head, with a softness of touch, that always distinguishes the works of this divine artist.

*Portrait of Gevartius*, by Vandyke. On wood, 2 ft. 7 in. high, 2 ft. 2 in. wide. Majestic, natural, and clear, with an expression that approaches almost the life; a singular fine specimen of this esteemed master.

*The Nativity*, by Rembrandt. On canvass, 2 ft. 1 in. high, 1 ft. 10. wide. An astonishing clever picture, and esteemed one of his finest productions; the management of the light and shadow is magical, and disposition of the subject grand and natural.

*Venus and Adonis*, by Titian. On canvass, 5 ft. 9 in. high, 6 ft. 2 in. wide. A painting, on which the artist has evidently bestowed more than usual attention, and has been eminently successful. The head of Adonis is said to be a youthful portrait of Philip II., for whom the picture was originally painted. In colouring, it is equal to any of his other productions, and in general excellence superior.

*A Cattle Piece*, by Cuyp. On canvass, 4 ft. 4 in. high, 6 ft. 6 in. wide. Distinguished by the most felicitous harmony of colouring, with the chaste simplicity of nature. No artist was more successful in uniting the grand with the fascinating and the solemn; there is a classical sentiment, and purity of conception, breathing in all his works.

*Portrait of Lord Heathfield*, by Sir Joshua Reynolds. On canvass, 4 ft. 8 in. high, 3 ft. 8 in. wide. Sir Joshua's portraits were all pictures: independent of their great similitude to the originals, they were equally distinguished for admirable drawing; great freedom of style, and powerful effect. It is to be regretted that his experiments in colouring, have, in some instances, divested his works of



much of their original beauty; this portrait is a fortunate exception to this defect, and exhibits, in a single figure, all the capabilities of his mighty pencil.

*Abraham and Isaac*, by Gaspar Poussin. On canvass, 5 ft. 3 in. high, 6 ft. 6 in. wide. A composition rich in tasteful variety and vigorous execution, the evident effect of a most rapid pencil, and an eye true to nature; the picture before us may be regarded as the finest specimen of the master in this country.

*A Land Storm*, by Gaspar Poussin. On canvass, 4 ft. 11 in. high, 6 ft. wide. A grand imposing scene, portraying with unusual skill the terrific convulsion of the elements. There is, in the works of this artist, the most powerful evidence of an elevated mind, and a genius perfected by a strict attention to natural effect.

*Portrait of Rubens*, by Vandyke. On canvass, 3 ft. 9 in. high, 3 ft. 9 in. wide. This is an early portrait of the mighty genius, whose florid pencil and grandeur of style has yet met no rival. The subject is treated with the usual elegance of the artist, the disposition of the portrait admirably adapted to obtain grand effect by a contrast with the figures in the back ground. This picture was formerly in the possession of Sir Joshua Reynolds, by whom it was much esteemed.

*Holy Family, with St. George and a Female Saint*, by Rubens; painted when the artist was in Spain. On canvass, 4 ft. 8 in. high, 5 ft. 4 in. wide. This magnificent picture is painted with all the richness of art and vigour of genius which adorns the best works of the master. The figures in the corner of the painting are supposed to be portraits of Philip, King of Spain, and the Archduchess Isabella, by whom Rubens was patronised.

*Apollo and Silenus*, by Annibal Caracci: from the Borghese Palace. On wood, 1 ft. 2 in. high, 2 ft. 8 in. wide. A classic thought-breathing poetic inspiration, and painted with all the splendour of superlative art, embody-



ing great breadth of effect with felicity of expression and purity of design. It is a rich specimen of the most dignified of the Italian school.

*Philip IV. of Spain, and his Queen, Donna Maria of Austria*, by Velasquez. On canvass, 4 ft. 8 in. high, 4 ft. 2 in. wide. The picture before us approaches nearly to the felicitous expression and fascinating style of Vandyke. Velasquez was the favoured artist of Philip IV., of Spain; and it has been justly said, that his patronage of this highly-gifted child of genius reflected more lustre on his reign than all his acts beside.

\* *Portraits of Mrs. Angerstein and Child*, by Sir Joshua Reynolds. On canvass, 4 ft. 7 in. high, 3 ft. 8 in. wide.

*Ermina with the Shepherds*†, by Domenichino. On canvass, 4 ft. 10 in. high, 7 ft. wide. There is a classical feeling and purity of thought in the compositions of this master that always render them peculiarly delightful. The specimen before us is happily illustrative of the poet's imagination; the expression, style, and drawing of the work, displays the great skill of the master.

*The Village Holyday*, by Wilkie. On canvass, 3 ft. 1 in. high, 4 ft. 2 in. wide. To have obtained a situation in such company is perhaps the highest honour that has yet been paid to the great talents of this child of genius. The picture before us has all the silvery clearness of a Teniers with the finish of a Gerard Douw; nor is it inferior to those great masters in the happy delineation of character and humour. The rustic revelry, the heart-inspiring village gambol, is painted to the life. It is one of those cheerful compositions of the pencil, whose magical influence will always yield a sensation of delight, although we paid a visit to it thrice every day.

\* The four pictures with stars annexed have been reserved by the family, or rejected by the contracting parties for the nation.

† Hoole's Tasso, Book VII.

*Portrait of Hogarth*, by himself. On canvass, 2 ft. 11 in. high, 2 ft. 3 in. wide. Hogarth has the merit of having introduced a new style of art into this country, and one purely English. His pictures are little comedies drawn from the follies of the day, and always inculcating a moral feeling. His works, although highly characteristic, were by no means deficient in colour or drawing; there was a freedom of touch in his pencil and style that exhibits great powers of genius. Of his wit and humour all the world can speak with admiration. This portrait, which is considered an admirable likeness, was purchased at Mrs. Hogarth's sale by Mr. Angerstein.

#### MARRIAGE A-LA-MODE.

THE six highly characteristic pictures of "*Marriage à-la-Mode*" have, by the numerous prints of them, been long known to an admiring public. They were painted in 1744, and remained in possession of the artist for six years, during which time he with great difficulty proceeded in the publication of a series of plates from them by subscription. In 1750, Hogarth adopted a more novel scheme to produce a sale of the paintings by advertising them for public exhibition, for the term of one month, at his own house; stipulating that the auction should not be carried on in the usual way by personal bidding, but by a written ticket, to be forwarded to Hogarth, on which the sum offered was to be subscribed. From what cause is not known, but such was the want of patronage and public taste, that the paintings were, according to the artist's proposals, claimed by the highest bidder, Mr. Lane, of Hillingdon, near Uxbridge, for the sum of one hundred and twenty pounds, who, on finding himself the purchaser, made the sum one hundred and twenty guineas. On the death of this gentleman in 1792, the pictures became the property of Colonel Cawthorne by inheritance. They were put up to auction the same year, and bought in by the proprietor, who accepted three hundred pounds from Messrs. Boydell, for the privilege of engraving from them; and in 1797 they were purchased by Mr. Angerstein for one thousand guineas\*.

*Marriage à-la-Mode*, No. 1, by Hogarth. On canvass, 2 ft. 3 in. high, 2 ft. 11 in. wide. In this painting the

\* See *Young's Catalogue of the Angerstein Collection*, with etchings, quarto, 1823.

Right Hon. the Earl of Squanderfield and an alderman, who it appears, by his gold chain, is also sheriff of the city of London, are employed in negotiating a marriage contract between the families, on the too common terms of bartering youth, beauty, and ready cash, for profligacy and a title. The decorations of the apartment are highly illustrative, the proud genealogical tree and heraldic bearings from the Conquest to the present time, all speak the conscious pride of high ancestral distinctions. The close steady attention of the alderman to the marriage contract is finely expressed, and the old servant who is returning the mortgage-deed admirable; the bride and bridegroom, in a happy state of indifference to each other, and the insinuating manner of Mr. Counsellor Silvertongue, are finely depicted. The two pointers chained together against their will illustrates the tale. There are other minor points, all equally characteristic of the scene, which is finely preserved, even to the pictures in the chamber.

*Marriage à-la-Mode*, No. 2, by Hogarth. On canvass, 2 ft. 3 in. high, 2 ft. 11 in. wide. By the old earl's death, the young couple are left in full possession. Here Hogarth has been unusually successful in depicting the effect of fashionable debauch. The position of the young earl is admirably true to nature, and the mixture of vanity and profligacy in the female figure excellent; the time, morning, and the apartment, bears evident indications of a rout having taken place on the previous night. The whole scene is finely conceived and well painted.

*Marriage à-la-Mode*, No. 3, by Hogarth. On canvass, 2 ft. 3 in. high, 2 ft. 11 in. wide. The earl is here exhibited in the house of a needy quack, pursuing, with the aid of a noted Cyprian, the horrid purpose of seduction. The countenance of the little girl is finely expressive of her fear of the old sinner, and the general disposition of the subject excellent.



*Marriage à-la-Mode*, No. 4, by Hogarth. On canvass, 2 ft. 3 in. high, 2 ft. 11 in. wide. The peeress is here exhibited at her morning levee and concert, attended by the celebrated singer, Carestini, and Weideman, the German flute-player. The hint to fashionable mothers is excellent; the number of figures that make up the *dramatis personæ* of the scene are all finely characteristic of frivolity and folly in high life.

*Marriage à-la-Mode*, No. 5, by Hogarth. On canvass, 2 ft. 3 in. high, 2 ft. 11 in. wide. This scene conveys a moral to the mind of the highest value; it is a true picture of life. The injured, and perhaps neglectful, fashionable spouse detecting his false wife with her paramour in a brothel, to which they have retired after a masquerade, and falling a victim to the sword of the seducer by his want of skill and temper. There is more true morality to be gained from this painting, than from all the methodistical whine of hypocrisy put together.

*Marriage à-la-Mode*, No. 6, by Hogarth. On canvass, 2 ft. 3 in. high, 2 ft. 11 inches wide. Here ends the eventful scene of profligacy and ill-arranged matrimonial speculation. The lady finds an asylum in the house of her father, where, broken down by shame and despair, she swallows poison to free herself from the scorn and contempt of the more prudent classes of society. Here, as in all the other five pictures, the painter has introduced a number of objects all highly illustrative of the drama.

*Studies of Heads*, by Correggio. On canvass, 5 ft. high, 3 ft. 6 in. wide. Beaming with expressive brightness and heavenly serenity, and full of the great master's mind. This and the companion picture were purchased by the Regent Duke of Orleans from Christiana, Queen of Sweden, and became the property of Mr. Angerstein at the sale of the Orleans' collection.

*Studies of Heads*, by Correggio; from the Orleans col-



lection; companion to the above. On canvass, 5 ft. high, 3 ft. 6 in. wide. Amid the convulsive storms that shook civilized Europe during the French Revolution, the dispersion of the Orleans gallery was a happy event for this country, and gave a noble opportunity for the acquisition of some of the finest specimens of art, which the munificent patrons of science did not lose sight of. Almost all the gems of that gallery are now incorporated with first-rate collections in this country\*.

\* *Satan starting from the touch of Ithuriel's Spear*, by Fuseli. On canvass, 13 ft. 10 in. high, 11 ft. 6 in. wide. A grand composition of this eccentric but highly-gifted man.

\* *The Birth of Eve*, by Fuseli. On canvass, 9 ft. 11 in. high, 6 ft. 10 in. wide. Full of poetic inspiration, and exhibiting the mighty talents of this son of genius in his knowledge of the human form.

\* *The Deluge*, by Fuseli. On canvass, 9 ft. 11 in. high, 6 ft. 9 in. wide. A picture full of inspiration and great majesty of thought, admirably drawn.

\* Two-thirds of the Orleans Gallery now form part of the Stafford collection, and the greater part of the remaining portion are in the possession of the Earl of Carlisle.

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The following are the terms of arrangement since made with the Executors of the late Mr. Angerstein, for the Purchase and continued Exhibition of the principal Pictures to the Public in their former Situation, until the National Gallery is ready to receive them.

(COPY).—TREASURY MINUTE, DATED MARCH 23, 1824.

The Earl of Liverpool acquaints the Board, that His Majesty's Government having deemed it to be highly expedient that an opportunity which presented itself of purchasing the choice collection of pictures belonging to the late Mr. Angerstein for the use of the Public should not be lost, he had entered into a negotiation with the executors and representatives of that gentleman, and had concluded an agreement for the purchase of the whole collection, of which he delivered a catalogue to the Board, for the sum of 57,000*l*.

Lord Liverpool further states to the Board, that he has made an arrangement with the executors, and with Mr. J. J. Angerstein, for the occupation of the house in Pall-mall, where the pictures now are, during the remainder of the term for which it is held by Mr. Angerstein, at the rent which he pays for it.

His Lordship further states, that he found, after a careful inquiry, that in order to provide for the security and due conservation of the pictures, and for giving access to the Public to view them whilst they remain in their present situation, the following establishment will be necessary:—

A Keeper of the Gallery, at a salary of 200*l.* per annum.—To have the charge of the collection, and to attend particularly to the preservation of the pictures; to superintend the arrangements for admission; and to be present occasionally in the gallery. . And Lord Liverpool is of opinion, that the person to be appointed to this office should be competent to value, and (if called upon) to negotiate the purchase of any pictures that may in future be added to the collection, &c.

An Assistant Keeper, or Secretary, at a salary of 150*l.* per annum.—To attend to the gallery on the public days during the hours of admission; to issue the tickets of admission; to superintend, under the direction of the keeper, any arrangement which it may be necessary to make respecting the artists who may be permitted to study in the gallery; and to act as secretary at all meetings of the trustees, or other managers of the gallery, &c.

A respectable person to attend in the two principal rooms during the time of public view, to prevent persons touching or injuring the pictures, may receive two guineas per week.

A person to attend the lower room, containing the English pictures, two guineas per week.

A porter to attend in the hall, to receive the tickets of admission, and to take charge of sticks and umbrellas; this person to reside in the house, at a salary of 80*l.* per annum.

A housemaid, to attend the fires, and to clean the apartments; to reside in the house, at a yearly salary of 40*l.*

It will be requisite to have coals, candles, and a small quantity of stationery.

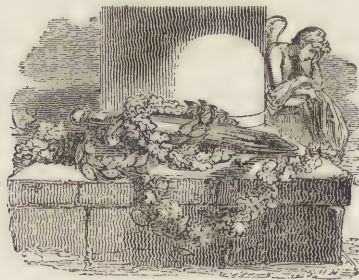
He recommends, therefore, that an estimate be prepared, to be laid before Parliament, for a vote to defray the purchase of the pictures, and for the charge of the above establishment, and to cover the contingencies thereof for one year.

My Lords concur in opinion with Lord Liverpool as to the expediency of this purchase, and as to the establishment required, under the present circumstances, for the care of them and the custody of the gallery, and desire that an estimate be prepared, and laid before Parliament accordingly.

An estimate of the sum which will be required to defray the charge of purchasing, together with the expenses incidental to the preservation and public exhibition of the collection of pictures which belonged to the late J. J. Angerstein, Esq. . . . £60,000

*Whitehall, Treasury Chambers,  
March 26, 1824.*

J. C. HERRIES.



A CRITICAL AND DESCRIPTIVE  
CATALOGUE  
OF  
THE GALLERY OF ANTIQUITIES  
IN THE  
BRITISH MUSEUM;  
INCLUDING  
THE ELGIN, PHIGALIAN, AND TOWNLEY COLLECTIONS  
OF GREEK AND ROMAN SCULPTURES;  
WITH AN HISTORICAL AND DESCRIPTIVE ESSAY  
ON THE  
SCULPTURED MARBLES OF THE PARTHENON.







*Front View of British Museum.*

## A BRIEF ACCOUNT OF THE BRITISH MUSEUM.

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**MONTAGU HOUSE**, now the British Museum, received its original appellation from its founder, Ralph, first Duke of Montagu, who was keeper of the wardrobe to King Charles II., and ambassador to the court of Louis XIV. It was built by Peter Puget, a native of Marseilles, about 1687, who was sent from France on purpose, and had the reputation of being one of the best architects of his time\*. Sir Hans Sloane, who died in

\* See *Illustrations of the Public Buildings of London, with Historical Accounts*, by J. Britton and A. Pugin, Esqrs., now publishing in parts, a singularly beautiful work, every way worthy public patronage.

The building measures 216 feet in length, and 57 in height to the top of the cornice. On the **GROUND FLOOR** are sixteen rooms appropriately fitted up for the library of printed books; the decorations on the ceiling are by Charles de la Fosse, the landscape and architecture by James Rousseau. On the **UPPER FLOOR**, twelve rooms are devoted to subjects of natural history, and the reception of the Royal, Cottonian,

1752, directed by his will, that his library and valuable collection of natural and artificial curiosities, should be offered to government for the sum of 20,000*l.*, though estimated at 50,000*l.* The proposal was accepted, and a sum of money was immediately raised by lottery, amounting to 95,194*l.* 8*s.* 2*d.* for the purpose of completing the same, and procuring a suitable building for their reception, it being determined to add the Cottonian MSS. and those of the Earl of Oxford thereto. Fortunately, the two noble heiresses of the last Duke of Montagu offered the mansion in Russell-street, which was accordingly purchased by the trustees appointed by parliament, for the sum of 10,250*l.*, the necessary repairs creating an additional expenditure of 19,486*l.* 10*s.* 10*d.*, as appears by reference to the journals of the House of Commons, Dec. 4, 1767.

Mr. Smirke, the architect, is charged with the erection of a new museum, the site of which will chiefly lie to the north of the present building. It will surround a quadrangular court, and occupy nearly the whole of the present gardens. The east wing is already commenced, and will consist of a gallery 300 feet long, 40 feet wide, and 30 high, and is intended to receive the library lately presented to the country by his present Majesty; over this will be a suite of apartments, which will form the new national gallery of paintings. Adjoining the king's library will be a hall, of about 80 feet by 70, to contain the manuscripts belonging to the Museum.

The institution is under the direction of forty-three trustees, twenty-one of whom are appointed by virtue of their offices in church or state, seven are nominated by the representatives of the Sloane, Cotton, Harley, and Townley families, and the remaining fifteen elected by the preceding.

Lansdowne, and other scarce and ancient manuscripts; for particulars of which, see *Synopsis of the Contents of the British Museum*, 1823, 8vo.

*Regulations for the inspection of the Museum.*

The Museum is kept open for public inspection every Monday, Wednesday, and Friday, in the week, except in the Christmas, Easter, and Whitsun weeks; also on the 30th of January, Ash-Wednesday, Good Friday, the 5th of November, and any fast or thanksgiving day that may occur, and likewise during the whole of the months of August and September.

Persons who may wish to see the Museum are to apply in the ante-room of the house between the hours of *ten* and *two*, where their names and the *number* of the friends they may wish to introduce with them are inscribed in a book kept for the purpose, upon which tickets will be delivered to them for the further admission. These tickets are to be *exhibited* on entering the first room on the upper floor, and to be *delivered* at the entrance of the gallery of antiquities.



## GALLERY OF ANTIQUITIES.

## THE TOWNLEY COLLECTION.

*TERRACOTTAS.*

## FIRST ROOM.

OVER the door which fronts the entrance into this room is a marble bust of Charles Townley, Esq., to whose profound knowledge of ancient sculpture, and zeal in the acquisition of the finest specimens of it, the nation is indebted for the formation of a considerable part of the splendid collection of Terracottas and Marbles contained in this gallery. By the late J. Nollekens, Esq., R. A.

No. 1. A female statue, probably one of the Muses.

No. 2. An Amphora.

No. 3. A terminal head of the bearded Bacchus.

No. 4. A bas-relief, representing a combat between two Amazons and two Griffins.

No. 5. Ditto, representing the head of a Triton, on each side of which is a Cupid riding on a dolphin.

No. 6. A bas-relief, representing a group of Silenus and Cupid, before whom is a female Bacchante dancing, and playing on the tambourin.

No. 7. Ditto, representing an engagement between one of the Arimaspi and a Griffin.

No. 8. A bas-relief, intended by the artist as a companion to No. 7.



No. 9. Repetition of No. 6.

No. 10. A bas-relief, representing a head of Medusa.

No. 11. Ditto, representing a couple of chimæras lapping water out of vessels held to them by two youths, who are attired in Phrygian dresses.

No. 12. Ditto, representing a female; in bas-relief. Probably Penelope dejected at the departure of Ulysses.

No. 13. A bas-relief, imperfect, representing a fragment of Medusa's head, on one side of which is a figure of Minerva.

No. 14. Ditto, representing the bearded Bacchus, and a female attendant on Bacchus, each of them holding a thyrsus.

No. 15. Ditto, imperfect, representing a head of Minerva and a head of Jupiter.

No. 16. Ditto, representing Minerva assisting the Argonauts to build the famous ship Argo.

No. 17. A bas-relief, imperfect, representing Venus on the ocean, riding upon a sea-horse.

No. 18. Ditto, representing Victory pouring out a libation to Apollo Musagetes.

No. 19. Ditto, representing a candelabrum lighted for a sacrifice.

No. 20. Ditto, representing Machaon, after he has been wounded, sitting in the tent of Nestor, who is administering a potion to him, as described in the Eleventh Book of the Iliad.

No. 21. Ditto, representing Bacchus and a Faun.

No. 22. Ditto, representing two Fauns.

No. 23. Ditto, representing two of the seasons, Spring and Summer.

No. 24. A bas-relief, representing Victory sacrificing a bull before a lighted candelabrum, which is used as an altar.

No. 25. A bas-relief, imperfect, representing Perseus cutting off the head of Medusa.

No. 26. Ditto, representing Victory sacrificing a bull before a small altar, which is placed upon a tripod table.

No. 27. Ditto, imperfect, representing a female Bacchante offering a basket of figs to the goddess Pudicitia.

No. 28. Ditto, representing two Fauns gathering grapes into baskets.

No. 29. Repetition of No. 21.

No. 30. A bas-relief, representing Bacchus leaning on the shoulders of a Faun.

No. 31. Ditto, representing two Fauns leaning over a large open vessel of wine, as if observing the reflection of their faces on the surface of the liquor.

No. 32. Ditto, imperfect, representing a trophy, before which stands a captive attended by a guard, and secured by a chain fastened round his right wrist.

No. 33. A bas-relief, representing two Fauns gathering grapes into baskets.

No. 34. Ditto, representing Paris carrying off Helen, in a car drawn by four horses.

No. 35. Ditto, representing Egyptian hieroglyphics.

No. 36. Ditto, representing two persons navigating the Nile in a boat. In a fore-ground are a hippopotamus, two crocodiles, some birds, and plants [of the nymphæa lotus. In the distance are buildings, on the roofs of which are seen three Ibises.

No. 37. Ditto, imperfect, representing a vase with two handles, on one side of which is a panther leaping up, a thyrsus, and the letter A.

No. 38. A statue of the muse Urania; both the hands are wanting. It is three feet ten inches high, and is one of the largest statues that has been found of terracotta.

No. 39. An Amphora.

No. 40. A statue of a muse. The figure, in its present state, is three feet four inches high; the head is lost.

No. 41. An Amphora.

No. 42. A bas-relief.

No. 43. Ditto, representing Cupids supporting festoons of fruit.

No. 44. Ditto, representing a Faun and a Bacchante dancing, and holding between them the infant Bacchus in a basket.

No. 45. Ditto, representing the head of Pan, on each side of which is the head of a Satyr.

No. 46. Repetition of No. 45.

No. 47. A bas-relief, representing the Indian Bacchus received as a guest by Icarus.

No. 48. Ditto, representing two Fauns riding on Panthers. The hinder parts of the panthers terminate in vine-leaves.

No. 49. Ditto, representing a bull and a lion running in contrary directions. The hind-legs of both animals are enveloped in foliage.

No. 50. Ditto, representing a lighted candelabrum, which is composed entirely of a plant. The flames issue from the flower.

No. 51. A bas-relief, representing two of the Seasons, Autumn and Winter.

No. 52. Ditto, imperfect, representing the goddess Salus feeding a serpent out of a patera.

No. 53. Ditto, representing a warrior consulting the oracle of Apollo.

No. 54. Ditto, representing a lighted candelabrum, on each side of which stands a priestess, carrying a patera on her head, and holding up a small portion of her robe with one hand.

No. 55. A bas-relief, representing Theseus slaying a Centaur.

No. 56. Repetition of No. 18.

No. 57. Repetition of No. 23.

No. 58. Repetition of No. 50.

No. 59. A bas-relief, representing two Fauns treading out the juice of grapes in a wine-press.

No. 60. A bas-relief, representing a chariot race.

No. 61. Repetition of No. 6.

No. 62. A bas-relief, representing a mask of Bacchus, between those of a young and an old Faun.

No. 63. Repetition of No. 62.

No. 64. Repetition of No. 6.

No. 65. A bas-relief, representing two captives in a car drawn by two horses.

No. 66. Ditto, representing a head of Jupiter Ammon, which rests on a flower.

No. 67. Ditto, representing two Fauns gathering grapes into baskets.

No. 68. Ditto, representing a figure of Victory standing upon a plant, and supporting the branches of it with her hands.

No. 69. Repetition of No. 33.

No. 70. A bas-relief, representing Victory sacrificing a bull before a tripod altar.

No. 71. A bas-relief, imperfect, representing Theseus riding at full speed, and cutting off the head of an Amazon, whom he has caught by the hair of her head.

No. 72. Ditto, representing Venus carried through the air upon a swan.

No. 73. Ditto, representing Cupid pressing Psyche, in the form of a butterfly, to his breast.

No. 74. Ditto, representing Cupid flying, with a palm branch in one hand, and a wreath in the other,



No. 75. A terminal head of the bearded Bacchus.

No. 76. A female statue, probably of Thalia, the pastoral Muse.

No. 77. An Amphora.

No. 78. A female statue, the character unknown. The head and lower arms are modern.

No. 79. A statue of Juno, crowned with an indented diadem. Part of the arms is wanting.

Nos. 80—83. Amphoræ of various forms\*.

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## GREEK AND ROMAN SCULPTURES.

### SECOND ROOM.

No. 1. A colossal head of Minerva.

No. 2. A funeral urn, ornamented with equestrian and pedestrian combatants.

No. 3. One of the feet, or supports, of an ancient tripod table.

No. 4. A statue of Cupid bending his bow. *Purchased in 1812.*

No. 5. A fragment of one of the three supports of a tripod basin, composed of the head and neck of a lion. On the forehead are the horns of a goat.

No. 6. The capital or upper division of a votive cippus.

No. 7. The key-stone of a triumphal arch, ornamented with a figure of Victory elaborately hollowed out between the two volutes. This fragment is inserted in a modern pedestal.

No. 8. A statue of a canephora, anciently made use of as a column. It was one of the caryatides, which supported the portico of a small temple dedicated to Bacchus.

\* A few of the sculptures in this room are from the collection of Sir Hans Sloane.

No. 9. A candelabrum.

No. 10. The triangular base of a candelabrum, on the sides of which three Genii hold each a part of the armour of Mars; namely, his helmet, his shield, and his sword.

No. 11. A vase, three feet high, with upright massive handles; it is of an oval form, and is ornamented all round with Bacchanalian figures.

No. 12. A bronze statue of Hercules carrying away the apples from the garden of the Hesperides.

No. 13. One of the feet, or supports, of an ancient tripod table.

No. 14. A statue of Venus, naked to the waist, and covered with drapery from thence downwards. It was found in the maritime baths of Claudius, at Ostia.

No. 15. A bronze statue of Apollo.

No. 16. One of the feet, or supports, of an ancient tripod table, executed in porphyry. It represents the head and leg of a panther.

No. 17. A vase two feet eight inches high, of an oval form, with two upright double handles, which spring from the necks of swans. The body of the vase in front is enriched with a group of Bacchanalians.

No. 18. A fountain ornamented with ivy and olive branches.

No. 19. A colossal head of Hercules, dug up at the foot of mount Vesuvius, where it had been buried by the lava of that volcano.

No. 20. A colossal head of Hercules, in a very ancient style of Greek sculpture.

No. 21. A statue of the Emperor Hadrian, in a military dress; the breast plate is in high preservation, and richly ornamented.

No. 22. A colossal head of Minerva, a specimen of very early Greek work,

## GREEK AND ROMAN SCULPTURES.

## THIRD ROOM.

No. 1. A bas-relief representing an old Faun struggling with a Nymph.

No. 2. Ditto, representing a candelabrum.

No. 3. Ditto, representing a funeral column, near which is a statue of the god of Lampsacus.

No. 4. Ditto, representing Bacchus received as a guest by Icarus.

No. 5. Ditto, representing warriors consulting the oracle of Apollo.

No. 6. Ditto, in the flat early style of Grecian sculpture. It represents Castor managing a horse.

No. 7. Ditto, representing Hercules securing the Mænaliam stag, which, at the command of Eurystheus, he had pursued a whole year in the forest of Arcadia.

No. 8. *Blank.*

No. 9. A bas-relief, divided into three compartments. In the upper division, the infant Bacchus is represented riding on a goat; in the middle, a Triton, in attendance on Venus, is seizing a marine bull by the horns; and in the lower division is a company of hunters returning home with their spoil.

No. 10. Ditto, representing a festoon of vine branches suspended from the skulls of bulls. In the centre, above the festoon, is a mask of a Faun.

No. 11. A bas-relief, representing the Dioscuri on horseback.

No. 12. Ditto, representing a Bacchanalian group, consisting of three figures; the first, a Bacchante playing on the tambourin; the second, a Faun playing on the double pipe; and the third, an intoxicated Faun holding a thyrsus.

No. 13. A bas-relief, representing Victory offering a libation to Apollo Musagetes.

No. 14. Ditto, which has served as an ornament on the outside of a circular building. It consists of a couple of branches issuing from one stem, and curling in opposite directions.

No. 15. Ditto, representing the Centaur Nessus carrying Deianira in his arms.

No. 16. Ditto, representing a cow suckling her calf, and drinking out of a circular vessel.

No. 17. Two terminal heads, joined back to back ; one of the bearded Bacchus, the other of Libera.

No. 18. A statue of the goddess of Fortune.

No. 19. A terminal head of the bearded Bacchus, of very early Greek work.

No. 20. A head of Hippocrates.

No. 20 \*. A Greek funeral monument, with a bas-relief and an inscription. It is to the memory of a person named Alexander, a native of Bithynia.

No. 21. A terminal head of Mercury.

No. 22. A statue of Venus.

No. 23. A bas-relief, representing the apotheosis, or deification, of Homer. It was for many years in the Colonna Palace, at Rome, and was purchased for the British Museum in the year 1819.

No. 21 \*. 22 \*. Two feet covered with sandals. They have belonged to the same statue, and are in beautiful preservation.

No. 23 \*. A bas-relief, representing a comic and a tragic mask.

No. 24 \*. A bas-relief, representing four Bacchic masks.

No. 25 \*. A tragic mask.

No. 24. A statue of a Faun.

No. 25. A terminal head of Homer, represented in an advanced age, with a sublime and dignified character.



No. 26. A bust of Sophocles.

No. 26\*. A very ancient Greek inscription, known by the title of the "Marmor Atheniense." It relates to a survey of some temple at Athens, supposed to be the Erechtheium.

No. 27. A terminal head of the bearded Bacchus.

No. 28. A statue of a nymph of Diana resting herself after the fatigues of the chase.

No. 29. An entire terminus of the bearded Bacchus, six feet high.

No. 30. A terminal head of the bearded Bacchus.

No. 31. A statue of a youth holding with both hands a part of an arm which he is biting. This statue belonged to a group, originally composed of two boys who had quarrelled at the game of Tali, as appears by one of those bones called *tali* remaining in the hand of the figure which is lost.

No. 32. A terminal head of Pericles, helmeted, and inscribed with his name.

No. 33. A statue of a Faun, inscribed with the name of the artist.

No. 34. A terminal head of Epicurus.

No. 35. A terminal statue of Pan playing upon a pipe.

No. 36. A Greek inscription upon a circular shield, containing the names of the Ephebi of Athens under Alcámenes, when he held the office of Cosmetes.

No. 37. A terminal statue, supposed to be that of Venus Architis.

No. 38. A circular votive patera.

No. 39. An unknown bronze head, supposed to be that of Pindar.

No. 40. A circular votive patera, with a head of Pan in very high relief.

No. 40\*. A torso of Hercules.

No. 41. A Greek sepulchral monument. An inscription

on the top of this monument contains a list of names, probably of those who fell in some engagement.

No. 42. A terminal head of Periander.

No. 43. A repetition of No. 33.

No. 44. An unknown terminal head, probably of a Greek poet.

No. 45. A statue of Actæon attacked by his dogs.

No. 46. A terminal head of the young Hercules; it is crowned with the leaves of the poplar\*.

## GREEK AND ROMAN SCULPTURES.

### FOURTH ROOM.

No. 1. A bust of Trajan, with the breast naked.

No. 2. A statue of Apollo, of very early Greek work.

No. 3. A head of Apollo, of early Greek work.

No. 4. A head supposed to be that of Arminius.

No. 5. A statue of Thalia, found at Ostia, in the maritime baths of the emperor Claudius.

No. 6. A colossal head of Marcus Aurelius, represented in the character of one of the Fratres Arvales.

No. 7. A colossal bust of Lucius Verus, covered with the imperial paludamentum.

No. 8. A group of Bacchus and Ampelus.

No. 9. A head of the young Hercules.

No. 10. A head supposed to be that of Dione.

No. 11. A statue of Diana.

No. 12. A bust of Hadrian, with the breast naked.

\* Among the liberal donors to the Museum, in this apartment, the Earl of Exeter, and the Dilettanti Society have a distinguished place.

## ROMAN SEPULCHRAL ANTIQUITIES.

## FIFTH ROOM.

No. 1. A sepulchral urn, with a bas-relief in front; it appears never to have been used, as it is solid, and without any inscription.

No. 2. Ditto, with an inscription to Atimetus.

No. 3. A funeral inscription to M. Nævius Proculus.

No. 4. A sepulchral urn, with an inscription to Vernasia Cyclas.

No. 5. Ditto, with an inscription to L. Lepidius Ephras.

No. 6. Two earthen ollæ, placed in the manner of those which contained the ashes of the slaves and inferior order of the Roman people.

No. 7. A sepulchral urn, with an inscription to Pompeius Justinianus.

No. 8. Ditto, with an inscription to T. Titulenus Isauricus.

No. 9. *Blank.*

No. 10. A sepulchral urn, with an inscription to Fl. Ælius Victor.

No. 11. Ditto, with an inscription to Silia Attica.

No. 12. A sepulchral vase, found in a tomb near Naples.

No. 13. A sarcophagus, on the front of which is represented the lamentation of a family over a female corpse.

No. 14. A sepulchral urn, with an inscription to Serulia Zosimenes.

No. 15. Ditto, with an inscription to P. Licinius Successus.

No. 16. *Blank.*

No. 17. A sepulchral urn, with an inscription to Cosutia Prima.

No. 18. A sepulchral urn, with an inscription to Ti. Claudius Lupercus.

No. 19. Two earthen ollæ, similar to those described at No. 6.

No. 20. A funeral inscription to Eutychia.

No. 21. An Etruscan cinerary urn in baked clay. The bas-relief in front represents the hero Echetles fighting with a ploughshare for the Greeks at the battle of Marathon. Upon the cover is a recumbent female figure.

No. 22. A sepulchral urn, with an inscription to Claudia Fortunata.

No. 23. A funeral inscription to Lucretia.

No. 24. An Etruscan cinerary urn in baked clay. The story of Echetles is represented in front (see No. 21.), and on the cover is a recumbent female figure. The figures on this monument were originally painted. On the upper part of the urn is an Etruscan inscription in red letters.

No. 25. A sepulchral urn, with an inscription to T. Sex Agatha.

No. 26. A sepulchral vase, with an inscription to Flavia Valentina.

No. 27. A sepulchral urn, with an inscription to Junia Pieris.

No. 28. An earthen olla, similar to those described at No. 6. The monumental inscription placed in front of it records the name of Opilia Faustilla.

No. 29. A sepulchral urn, with an inscription to Cœlia Asteris.

No. 30. A sepulchral urn, with an inscription to P. Octavianus Secundus.

No. 31. A fragment of a testamentary inscription, cut from a sepulchral cippus.

No. 32. A sepulchral urn, with an inscription to Pompeius Locusto, Attilia Clodia, and Pompeius.



No. 33. A sepulchral urn, with an inscription to C. Magius Pal. Heraclides.

No. 34. An Etruscan cinerary urn in baked clay. The bas-relief in front represents the single combat between the two brothers, Eteocles and Polynices. The two female figures, who are standing near the combatants, are Furies. An Etruscan inscription is painted in red letters on the upper part of this urn.

No. 34\*. A sepulchral vase, in yellow alabaster.

No. 35. A sarcophagus, on the front of which various figures of Cupid and Psyche are represented.

No. 36. A sepulchral urn, with an inscription to D. Albiccu Licinus.

No. 37. Ditto, with an inscription to Flavia Eunya.

No. 37\*. A sepulchral vase, in yellow alabaster.

No. 38. A monumental inscription to Dasumia Soteris.

No. 39. A sepulchral vase, in alabaster.

No. 40. A sepulchral urn, with an inscription to Isochryses.

No. 41. An earthen olla, similar to those described at No. 6. The monumental inscription, placed in front of it, records the name of Apuleia Tychen.

No. 42. A funeral inscription to Flavia Provincia.

No. 43. A sepulchral urn, with an inscription to Pilia Philtata.

No. 44. A funeral inscription to Isidorus.

No. 45. A mosaic pavement, discovered in digging the foundation for the new buildings at the Bank of England\*.

\* A few of the articles in this room were presented by W. A. Mackinnon, Esq., and Thomas Hollis, Esq.; and others are from the collection of Sir William Hamilton.

## GREEK AND ROMAN SCULPTURES.

## SIXTH ROOM.

No. 1. A medallion, representing in profile the bust of an unknown Greek philosopher.

No. 2. Part of the front of a sarcophagus, representing Achilles among the daughters of Lycomedes.

No. 3. A bas-relief, cut from the end of a sarcophagus; it represents two Fauns punishing a Satyr.

No. 4. Part of the front of a large sarcophagus, representing a marriage.

No. 5. The front of a sarcophagus representing the nine Muses with their respective attributes.

No. 6. A bas-relief, cut from the end of the same sarcophagus as No. 3. It represents two Cupids and a Faun carrying an intoxicated Satyr.

No. 7. Part of a sarcophagus, representing a carpentum, or funeral car, drawn by four horses.

No. 8. A medallion, representing in profile the bust of an unknown Greek philosopher. It is similar to No. 1, but of a later time and inferior sculpture.

No. 9. The front of a sarcophagus, representing captive Amazons with their shields and battle axes.

No. 10. A fragment of a sarcophagus, representing Bacchus with a thyrsus in his left hand, and with his right-arm thrown over the shoulders of a Faun.

No. 11. A fragment of a magnificent sarcophagus, representing an elderly man with a manuscript roll in his hand, which he is reading. Before him stands a Muse holding a mask.

No. 12. The front of a sarcophagus, representing a Bacchanalian procession.

No. 13. Heads of Paris and Helen, in alto-relievo.

No. 14. The front of a sarcophagus, representing Genii

supporting various pieces of armour. On a shield, in the centre, is an inscription to Sailustius Iasius.

No. 15. A head of Jupiter.

No. 16. A terminal statue of a youth, represented with the attributes of Mercury.

No. 17. A votive altar, sacred to Apollo.

No. 17\*. A bas-relief, representing a female Bacchante clothed in thin floating drapery, through which the beautiful forms of her body are perfectly apparent.

No. 18. A head of Apollo Musagetes, resembling, in the disposition of the hair and in the character of the face, the head of a Muse.

No. 19. A Greek inscription, being a decree of the people of Athens and of the Piræus, in honour of Callidamas.

No. 20. A votive statue of Diana triformis, with a dedicatory inscription round the plinth.

No. 21. An altar of Roman work, ornamented with Egyptian figures.

No. 22. A bust, inscribed to the memory of Cl. Olympias, by Epithymetus, her freed-man.

No. 23. A funeral monument of Xanthippus, who is represented sitting in a chair, and holding a human foot in his right-hand.

No. 24. A statue of a Satyr.

No. 25. An altar, on which various Egyptian figures are represented. It is of Roman work.

No. 26. A head of an Amazon, in the early style of Greek sculpture.

No. 27. A Greek sepulchral monument, with a bas-relief, and an inscription to Mousis, who was a native of Miletus, and daughter of Argæus.

No. 28. A figure of Victory sacrificing a bull.

No. 29. A bust of Hadrian with the imperial paludamentum.

No. 30. A statue of Diana Lucifera, of which the head and arms are lost. It was found at Woodchester, in the county of Gloucester.

No. 31. A head of one the Homeric heroes. It is highly animated, and is looking upwards, apparently in great agitation.

No. 32. A Greek inscription, originally placed under a statue of Jupiter Urius, which stood within a temple erected to that deity at the mouth of the Pontus.

No. 33. A bronze statue of a Roman Emperor, probably of Nero when he was young. The figure is represented in armour, which is most beautifully inlaid. It was found near Barking-hall, in Suffolk, on the estate of the Earl of Ashburnham.

No. 34. A bust of Severus with the imperial paludamentum.

No. 35, 36, 36\*. Three Tiles, in terracotta, brought from Athens. The fronts are ornamented with a border of the honeysuckle pattern, and in the centre of each is the head of a lion for carrying off the water.

No. 37. A sarcophagus, in the centre of which is the portrait of an elderly man, placed in the inside of a shield, which is supported by two Genii.

No. 38. A colossal foot of Apollo.

No. 39. A figure of Victory sacrificing a bull.

No. 40. A head of Faustina, the wife of Marcus Aurelius.

No. 41. A triangular base of a small candelabrum.

No. 42. A sepulchral cippus, with an inscription to Viria Primitiva.

No. 43. A swan, in red marble.

No. 44. A votive altar, dedicated to Silvanus.

No. 45. A head of Tiberius.

No. 46. A Greek sepulchral monument, with a bas-relief, and an inscription to Isias, who was a native of



Laodicea, and daughter of Metrodorus. Brought from Smyrna.

No. 47. An Eagle.

No. 48. A triangular base of a candelabrum, the sides of which are ornamented with the attributes of Apollo; namely, a griffin, a raven, and a tripod.

No. 49. A head of Plautilla.

No. 50. A votive altar, dedicated to Diana.

No. 51. A sepulchral cippus, which appears never to have been used, a blank space being left for the inscription.

No. 52. A statue of Libera, holding a thyrsus over her right shoulder, and a bunch of grapes in her left hand: at her feet is a panther.

No. 53. A head of Atys.

No. 54. A head of an unknown female, the hair elegantly bound with broad fillets.

No. 55. A statue of Ceres, crowned in the manner of Isis.

No. 56. A head of Nero.

No. 57. A votive statue of a fisherman.

No. 58. A sepulchral cippus, without an inscription.

No. 58\*. A sun-dial.

No. 59. A Greek sepulchral urn, solid, and with a bas-relief in front; it is inscribed with the names of Pytharatus and Herophilus.

No. 60. A Grecian altar.

No. 61. A head of Augustus.

No. 62. A Greek funeral monument of Democles, the son of Democles, with a bas-relief, and an inscription in eight elegiac verses. It was brought from Smyrna.

No. 63. A statue of Bacchus, represented as a boy about five years old.

No. 64. The front of a votive altar, with an inscription for the safe return of Septimius Severus and his family

from some expedition. The parts in the inscription which are erased contained the name of Geta, which, by a severe edict of Caracalla, was ordered to be erased from every inscription throughout the Roman empire.

No. 65. A bust of Caracalla; the head only is antique.

No. 65\*. A bas-relief, representing the goddess Luna, surrounded by the signs of the zodiac.

No. 66. A votive statue of a fisherman, holding a basket of fish in his left hand.

No. 67. A votive altar sacred to Bacchus. On the front Silenus is represented riding on a panther.

No. 68. A group of two dogs, one of which is biting the ear of the other in play.

No. 69. An unknown bust, dressed in the Roman toga.

No. 70. A head of a female child. The hair is divided into plaits, which are twisted into a knot on the back part of the head. Some of the red paint, with which the hair was originally coloured, is still visible.

No. 71. A small statue of a muse sitting on a rock, and holding a lyre in her left hand.

No. 72. A small statue of Cupid bending his bow.

No. 73. A bas-relief, representing Priam in the act of supplicating Achilles to deliver to him the body of his son Hector.

No. 74. A small statue of Hercules sitting on a rock.

No. 75. A bust of Gordianus Africanus the elder, dressed in the Roman toga.

No. 76. A head of a child.

Nos. 77, 78. Two tiles in terracotta, brought from Athens; the fronts are painted.

No. 79. The front of the cover of a magnificent sarcophagus. It represents a group of cattle, on one side of which is an old Faun, and on the other a young Faun, both recumbent.

No. 80. A fragment of a mask of Bacchus.

No. 81. A fragment of a colossal foot.

No. 82. A votive foot, with a sandal. Round the foot a serpent is twined, with its head resting on the summit, which terminates a little above the ankle.

No. 83. An earthen vase, found in the baths of Titus, with above seventy others of the same sort; all of them contained the fine African sand, with which, when mixed with oil, the *Athletæ* rubbed their bodies before they exercised.

No. 81\*. A votive foot, covered with a sandal, and having a serpent twined round it, in the same manner as is described at No. 82.

No. 82\*. A colossal hand.

No. 83\*. A mask of Bacchus.

No. 84. A sphinx, which anciently formed part of the base of a superb candelabrum.

No. 84\*. An unknown head.

No. 85. A head of Sabina.

No. 86. A small figure of a recumbent Satyr.

No. 87. A sepulchral cippus, without an inscription. It is richly ornamented on the four sides with festoons of fruit.

No. 88. An Egyptian tumbler, practising his art on the back of a tame crocodile.

No. 89. A sepulchral cippus, with an inscription to M. Cœlius Superstes.

No. 90. An unknown bust of a middle-aged man. On the plinth is an inscription, signifying that L. Æmilius Fortunatus dedicates the bust to his friend.

No. 91. A Greek sepulchral monument, with a bas-relief, and an inscription to Exaceses and Metra his wife.

No. 92. A trophy found on the plains of Marathon.

No. 93. A sepulchral cippus, with an inscription to T. Claudius Epictetus.

No. 94. A head of Domitia.

No. 95. A small statue of Jupiter sitting. He is represented in his two-fold capacity, as king of the upper and lower regions.

No. 96. A monumental inscription, cut from the front of a sepulchral cippus. It records the name of Claudia Tychen.

No. 96\*. A head of Demosthenes.

No. 97. A statue 3 feet 10 inches high, ending from the waist downwards in a terminus.

No. 98. A votive altar, with a dedicatory inscription to Bona Dea Annianensis.

No. 99. A head of Jupiter Serapis. The paint with which the face was originally coloured is still discernible.

Nos. 100, 101. Two bas-reliefs from Persepolis.

Nos. 102, 103. Two bas-reliefs from Persepolis\*.

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## ROMAN ANTIQUITIES.

### SEVENTH ROOM.

No. 1. An unknown statue; it is clothed in the Roman toga.

No. 2. A bust of a sleeping child, in alto-relievo.

No. 3. A fragment of a frieze, representing two Cupids running a race in cars drawn by dogs; they appear to have just started from the carceres of a circus.

No. 4. A pig of lead, with the name of the Emperor Domitian inscribed upon it; it weighs 154 pounds. It was discovered in the year 1731, under ground, on Hay-

\* Some of the sculptures contained in this room were presented to the Museum by the Earl of Aberdeen and Samuel Lysons, Esq., and others purchased from the collections of the late Edmund Burke, Esq., Sir William Hamilton, and Sir Hans Sloane.



shaw Moor, in the manor of Dacre, in the West Riding of Yorkshire.

No. 5. Ditto, inscribed with the name of L. Aruconius Verecundus; it weighs 81 pounds. It was found near Matlock Bank, in Derbyshire.

No. 6. A large sepulchral cippus, with an inscription to M. Clodius Herma, Annus Felix, and Tyrannus.

No. 7. *Blank.*

No. 8. The front of a sarcophagus, with a Greek inscription to M. Sempronius Neicocrates.

No. 9. A pig of lead, with the name of the Emperor Hadrian inscribed upon it. It weighs 191 pounds. It was found in the year 1796 or 1797 in a farm called Snail-beach, in the parish of Westbury, ten miles S.W. of Salop.

No. 10. Ditto, also inscribed with the name of the Emperor Hadrian; its weight is 125 pounds. It was found in Cromford Moor, in Derbyshire.

No. 11. A large sepulchral cippus, with an inscription to Agria Agatha.

No. 12. A statue of Septimus Severus, clothed in the imperial paludamentum.

No. 13. Fragments of a Persepolitan inscription.

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THE EIGHTH ROOM contains Egyptian Antiquities, consisting of Mummies, Idols, &c. For particulars of which, see *Synopsis of the Contents of the Museum.*

## EGYPTIAN SCULPTURES.

## NINTH ROOM.

*Many of the Articles contained in this Room were collected by the French in different parts of Egypt, and came into the possession of the English Army in consequence of the capitulation of Alexandria, in the month of September, 1801. They were brought to England in February, 1802, under the care of General Turner; and were sent, by order of his late Majesty, to the British Museum.*

No. 1. A large statue of an Egyptian deity, sitting in a kind of chair, and resting the arms upon the thighs. In the left hand is held the sacred instrument called the *Tau*. The head of this deity is that of a lion, the rest of the figure is human.

No. 2. Similar to No. 1. The disc and the erect serpent's head have been knocked off from the head of this figure, but in the preceding statue a portion of them remains, and in No. 16 they are nearly entire.

No. 3. Part of the frieze of an Egyptian temple. It is covered with hieroglyphics on both sides. The upper part of the front of this frieze consists of a row of serpents.

No. 4. An Egyptian obelisk.

No. 5. A large Egyptian sarcophagus, of breccia, brought from the mosque of Saint Athanasius, at Alexandria. It is covered with hieroglyphics both within and without.

No. 6. A colossal fist of very considerable magnitude.

No. 8. A colossal ram's head, which has formed part of a sphinx.

No. 9. A capital of an Egyptian column.

No. 10. A colossal hawk.

No. 11. The head and upper part of the body of a colossal statue, brought from the ruins of the Memnonium,

a building dedicated to Memnon, at Thebes. This fragment is composed of one piece of granite of two colours; and the face, which is in remarkably fine preservation, is executed in a very admirable manner.

No. 12. A large Egyptian sarcophagus of black granite, covered with hieroglyphics inside and outside. This sarcophagus, which was brought from Grand Cairo, was used by the Turks as a cistern, which they called "The Lover's Fountain."

No. 13. An Egyptian obelisk.

No. 14. Part of a frieze of an Egyptian temple.

No. 15. The statue of an Egyptian deity, similar to No. 1.

No. 16. Ditto.

No. 17. A Greek inscription on a marble slab, of considerable dimensions, brought from the island of Tenos.

No. 18. A small mutilated Egyptian figure, kneeling on a broken square plinth.

No. 19. A fragment of an Egyptian deity, similar to No. 1.

No. 20. A stone sarcophagus, discovered in a tomb at Thebes; the paintings with which it is ornamented have been restored.

No. 21. A fragment of an Egyptian deity, similar to No. 1.

No. 22. A figure of Isis, the size of life.

No. 23. An Egyptian sarcophagus, in basalt, slightly resembling in its form the human figure. It has a single border of hieroglyphics round the outside.

No. 24. A sphinx, represented, according to the custom of the Egyptians, without wings; found in the excavation made in front of the great sphinx.

No. 25. One of the horns of an altar, which was found in front of the great sphinx.

No. 26. A small hawk, of very coarse work, found in front of the great sphinx.

No. 27. A fragment of the plaited beard of the great sphinx.

No. 28. A sphinx, represented, like No. 24, without wings.

No. 29. A votive column, on which is an inscription in Greek to the great god Serapis at Canopus; it was brought from Aboukir.

No. 30. A small figure of Isis, without a head.

No. 31. An Egyptian figure, the size of life, kneeling on a square plinth, round which is a border of hieroglyphics; the head and the arms of the figure are wanting.

No. 32. A manuscript written on Papyrus in the enchorial characters of Egypt.

No. 32\*. A tablet of hieroglyphics, found in front of the great sphinx.

No. 33. The lower part of an Egyptian figure, kneeling on a square plinth, round which is a border of hieroglyphics.

No. 34. A Greek inscription erected in front of the great sphinx by Marcus Aurelius and Lucius Verus.

No. 35. A fragment of an Egyptian deity, similar to No. 1.

No. 36. Ditto.

No. 37. A Greek inscription erected in front of the great sphinx by Nero.

No. 38. The Rosetta stone, containing three inscriptions of the same import; namely, one in hieroglyphics, another in the ancient vernacular language of Egypt, and another in the Greek language. These inscriptions record the services which Ptolemy the Fifth had rendered his country, and were engraved by order of the high priests when they were assembled at Memphis, for the purpose



of investing him with the royal prerogative. This stone was found near Rosetta.

No. 39. A head of an Egyptian sphinx.

No. 40. A piece of stone, with hieroglyphics, found in front of the great sphinx.

No. 41. A small Egyptian figure kneeling upon a square plinth, and supporting with his hands a kind of altar, in front of which, within a sunk tablet, is a figure of Isis.

No. 42. An Egyptian monument, in which are sunk two square tablets, one of which is left blank, and in the other are represented two female figures standing side by side. These tablets are surrounded by hieroglyphics.

No. 43. A small Egyptian figure, with a beard, a short apron, and a terrific aspect.

No. 44. A piece of stone, with figures represented in intaglio. Found in front of the great sphinx.

No. 45. A painted statue, found in a sepulchre near the Pyramids.

No. 46. A colossal fist.

No. 47. A fragment of a large sarcophagus, similar in its structure to Nos. 5 and 12.

No. 48. A lion, very rudely sculptured; it is supposed to have stood on one of the walls between the paws of the great sphinx.

No. 49. The impression of a human foot carved in stone, with the letters NEKΦΘ engraved over it. Found in front of the great sphinx.

No. 50. A small lion, found in a temple, between the paws of the great sphinx.

No. 51. A fragment, which was found at the foot of Pompey's Pillar, and is partly covered with hieroglyphics.

No. 52. A fragment of a porphyry column.

No. 53. An Egyptian bas-relief, consisting of a double range of figures. It was found near Sakkara, four leagues from Grand Cairo.

No. 54. A mutilated Egyptian figure, kneeling and supporting with both hands an altar, on which a scarabæus is placed.

No. 55. A fragment covered with hieroglyphics.

No. 56. A large square tablet, of breccia, covered with hieroglyphics. It appears to have been used as a mill-stone for grinding corn\*.

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## GREEK AND ROMAN SCULPTURES.

### TENTH ROOM†.

No. 1. A head of Juno, crowned with a broad indented diadem.

No. 2. An upright narrow piece of marble, ornamented with branches of the olive and the vine.

No. 3. A head, apparently of a trumpeter.

No. 4. An unknown female head. The sockets of the eyes are hollow, and have been originally filled with coloured stones, or some other material.

No. 5. A torso of a small statue of Venus.

No. 6. An unknown female head, with a broad fillet across the forehead.

No. 7. A head of a goat.

No. 8. Cupid sleeping upon a lion's skin.

No. 9. An epitaph on a dog.

No. 10. An unknown head.

No. 11. A head of Apollo.

No. 12. A head of a lion, being a fragment of a large sarcophagus.

\* Many of the sculptures in this room have been presented to the Museum by his late Majesty, Earl Spencer, Earl of Bute, Earl Belmore, Sir Joseph Banks, Captain Caviglia, and M. Daune, Esq.

† Principally from the collection of Sir William Hamilton.

No. 13. An oblong square basin of granite, similar to such as were used in the temples, to contain the water necessary for the purification of those who sought admittance to the sacrifices.

No. 14. A mask, cut from the cover of a large sarcophagus.

No. 15. A terminal head of Libera.

No. 16. A head of a female Bacchante.

No. 17. A case containing a collection of antique bronzes.

No. 18. A head of a laughing Faun.

No. 19. Small terminal heads of Bacchus and Libera, joined back to back.

No. 20. A small terminal head of Libera.

No. 21. Ditto, in yellow marble.

No. 22. Ditto, in red marble.

No. 23. Ditto, in reddish-yellow marble, with a necklace composed of ivy leaves.

No. 24. A small terminal head of Libera, in white marble, with the breast covered with drapery.

No. 25. A small terminal head of the bearded Bacchus.

No. 26. A small female head, the hair of which is formed of a distinct piece of marble, and is fitted to the head in the manner of a wig.

No. 27. A small head of a young man, covered with a helmet, which is ornamented with the horns of a ram.

No. 28. A small mask of Silenus.

No. 29. A small cylindrical piece of marble, which appears to have been part of the stem of a candelabrum. It is ornamented with four griffins and two candelabra.

No. 30. A fragment of a bas-relief, representing the head of an elderly man. It has the beard on the chin and upper lip, and the hair of the head is short and curly.

No. 32. A fragment of bas-relief, representing a head of Antinous

- No. 33. A votive barrel sacred to Bacchus.
- No. 34. A small terminal head of the bearded Bacchus, in yellow marble.
- No. 35. A votive horn, in marble, two feet long.
- No. 36. A head of Adonis, covered with the pyramidal hood. The lower part of the face and neck is covered with drapery.
- No. 37. A head of Jupiter Serapis in green basalt.
- No. 38. A small statue of a Muse, sitting on a rock, and playing on a lyre.
- No. 39. A head of Jupiter Serapis.
- No. 40. A piece of mosaic pavement, found at Woodchester, in the county of Gloucester.
- No. 41. A statue of a Discobolus, who is represented at that precise moment of time which immediately precedes the delivery of the discus. It is an ancient copy in marble, from the celebrated bronze statue executed by Myro.
- No. 42. A small bust of Antoninus Pius; the head only is antique.
- No. 43. A small scenic figure, sitting on a square plinth. The face is covered with a comic mask.
- No. 44. A bust of a child, with the breast naked.
- No. 45. A bas-relief, representing the arms of the Dacians and Sarmatians.
- No. 46. A bust of an unknown female, represented in the character of Isis. It is gracefully terminated by the flower of the Nymphæa Lotus, on which it appears to rest.
- No. 47. A head of a Muse, crowned with a wreath of laurel.
- No. 48. A case containing a collection of antique bronzes.
- No. 49. A head of one of the Dioscuri.
- No. 50. A fragment of a small head of Hercules, covered with the skin of a lion.



No. 51. A funeral mask, which was used to cover the face of a female corpse.

No. 52. A small head of Hercules.

No. 53. A small unknown bust, with a military garment. The head is of yellow marble.

No. 54. A small head of Hercules, very much injured by the decomposition of the marble.

No. 55. The capital of a small column of the Ionic order.

No. 56. A small unknown head.

No. 57. A small head of Vulcan, covered with a cap.

No. 58. A votive mask of a bearded Faun.

No. 59. A small unknown female head, the hair of which is tied in a knot behind.

No. 60. A small head of Juno.

No. 61. A group, representing Venus and two Cupids.

No. 62. One of the handles of a vase.

No. 63. A fragment of a bas-relief, representing part of a female figure.

No. 64. A bas-relief, representing a mask of a Faun.

No. 65. A left foot covered with a sandal.

No. 66. The right foot of a child.

No. 67. A hand of a female, holding a lock of hair. This fragment probably belonged to a statue of Venus, who was represented in the act of wringing the water from her hair.

No. 68. The right hand of a female holding a pipe.

No. 69. A lion's foot, which probably has formed part of a tripod table.

No. 70. The left hand and part of the arm of a female, probably Psyche, holding a butterfly.

No. 71. A lion's foot, which has been applied to the same purpose as No. 69.

No. 72. The left hand of a female, stretched out upon a fragment of something unknown.

No. 73. The right hand of a youth, holding, apparently, a fragment of a bow. This is, probably, part of a statue of Cupid bending his bow.

No. 74. The right hand of a child holding the head of a ram.

No. 75. A left foot, covered, apparently, with linen, round which bandages are fastened.

No. 76. A large votive patera, with a bas-relief on each side, one representing Silenus, and the other a Satyr.

No. 77. A small fragment of a figure holding a bird.

No. 78. The left hand of a child holding a fragment.

No. 79. A torso of a male figure, the arms of which appear to have been raised above the head.

No. 80. A small mutilated figure. The right breast is naked; the other parts are entirely covered with drapery. It has a necklace, from which a scarabæus is suspended.

No. 81. A head of an eagle, which appears to have served as the hilt of a sword.

No. 82. A votive patera, with a bas-relief on each side, one representing a mask of the bearded Bacchus, and the other a panther.

No. 83. A fragment of a serpent.

No. 84. A head of Apollo.

No. 85. A head of Cybele.

No. 86. A head of a lion, which was a part of the same sarcophagus from which No. 12 was taken.

No. 87. A cistern of green basalt, originally used as a bath. On the sides are carved two rings in imitation of handles, in the centre of which is a leaf of ivy.

No. 88. A head of Minerva.

No. 89. A colossal head of Antinous in the character of Bacchus; it is crowned with a wreath of ivy.

No. 90. A head of Diana, the hair of which is drawn up from the sides, and tied in a knot at the top of the head.

No. 91. A fragment of a bas-relief, representing three legs; they have belonged to two figures in powerful action, one of which appears to have been aiming a blow at the other, who is falling.

No. 92. A head of Diana, somewhat similar to No. 90, but of superior work.

No. 93. A small domestic fountain, of a square form, which was used for sacred purposes.

No. 94. A bust of Minerva; the head only is antique. The helmet and the bust, which are of bronze, are, with some variations, copied from an ancient bust of Minerva which was formerly in the Vatican, but is now at Paris.

No. 95. An upright narrow piece of marble, ornamented with branches of the olive and the pine.

No. 96. A statue of an intoxicated Faun.

No. 97. A statue of Mercury, sleeping upon a rock.

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## MEDALS AND COINS.

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### ELEVENTH ROOM.

THIS collection, the basis of which was formed by the cabinets of Sir Hans Sloane and Sir Robert Cotton, has been from time to time enlarged by many valuable purchases and donations, but principally by the munificent bequest of the Rev. C. M. Cracherode. It is comprehended under the three following heads:

1. Ancient coins.
2. Modern coins.
3. Medals.

The first of these heads consists of Greek and Roman coins.

The Greek coins are arranged in geographical order, and include all those struck with Greek characters, in Greece or elsewhere, by kings, states or cities, which were independent of the Romans. With this class are placed likewise the coins of free states and cities, which made use of either the Etruscan, Roman, Punic, Spanish, or other characters.

The Roman coins are placed, as far as it can be ascertained, in chronological order. They consist of the *As* and its divisions; Family or Consular coins; Imperial coins struck in Rome; Imperial coins struck in Egypt; Imperial coins struck with Greek characters, in different states and cities subject to the Romans; Imperial coins struck in the Roman colonies; Imperial coins struck with Punic characters; and *Contorniates*.

The second head, comprising modern coins, consists of Anglo-Saxon, English, Anglo-Gallic, Scotch, and Irish coins, and likewise the coins of foreign nations. This class is arranged according to the respective countries to which the coins belong, those of each country being kept separate.

The third head, which comprises a class considerably more modern than either of those which precede it, consists of medals struck in our own country, and of those which have been struck abroad. These are arranged in the same manner as the modern coins.

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#### ANTE-ROOM.

No. 1. In the centre of the Ante-room, at the head of the stairs, is placed the celebrated Barberini vase, which was, for more than two centuries, the principal ornament



of the Barberini Palace. This vase was purchased of Sir William Hamilton nearly thirty years ago, by the Duchess of Portland, since which period it has been more generally known by the name of the Portland Vase. It was found about the middle of the sixteenth century, two miles and a half from Rome, in the Road leading to Frascati. At the time of its discovery, the vase was enclosed in a marble sarcophagus, within a sepulchral chamber, under the Mount called *Monte del Grano*. The material of which the vase is formed is glass: the figures, which are executed in relief, are of a beautiful opaque white, and the ground is in perfect harmony with the figures, and of a dark transparent blue. The subject of these figures is extremely obscure, and has not, hitherto, received a satisfactory elucidation; but the design and the sculpture are both truly admirable. This superb specimen of Greek art was deposited in the British Museum, in 1810, by his Grace the Duke of Portland.

No. 2. An ancient painting in fresco, representing deer; it was found in a subterraneous chamber at Scrofano, about sixteen miles from Rome.

No. 3. A bas-relief, in stucco, representing a winged boy, or genius, carrying a pedom across his right shoulder.

No. 4. An ancient painting in fresco, representing a female figure holding a patera, on which a vase is placed.

No. 5. An ancient painting in fresco, representing two females seated, in the Arabesque style, on the curling branches of a plant; one of them is holding a vase, the other a tamborine. Between these figures is a bas-relief, in stucco, representing a human head surrounded with ivy, and underneath are two birds drinking out of a well.

## COLLECTION OF SIR WILLIAM HAMILTON.

## TWELFTH ROOM.

CASES 1, 2, 3, 4. Penates or household gods, in bronze. In the lower part of these cases are contained some large bronze vessels, one of which, in the form of a round patera, is remarkable for the beauty of its handles, which are raised above the edge: they represent two serpents holding an egg in their mouths; underneath the serpents is the ægis of Minerva.

CASE 5. A raven, the size of life, and seven large candelabra, in bronze. The raven was presented, in 1777, by *Lord Seaforth*. It is of the finest workmanship, and has, probably, accompanied a statue of Apollo.

CASE 6. Specimens of ancient glass. The principal articles are eight cinerary urns. One of them has the leaden covering in which it was preserved; and another contains the burnt bones, and the asbestos cloth which prevented the ashes of the body from mixing with those of the funeral pile. These articles are accompanied by a great number of lacrymatories, and various other vessels, and fragments of vessels, of different forms and colours; the whole of which afford ample proof of the ingenuity of the ancients, and of the great knowledge they possessed in the art of manufacturing glass, and of imparting to it whatever colour or form they chose.

CASE 7. A large collection of pateræ, upon which are engravings, principally in outline. In this case are also exhibited the umbo of a shield and the scabbard of a parazonium, both of which are ornamented in like manner with engraved figures. The same case likewise contains two bronze arms, executed in a good style; the largest appears to be of very early work.

CASE 11. Necklaces, ear-rings, armillæ, and various

other trinkets in gold, several of which are enriched with precious stones. Among the antiquities of gold in this case is a bulla, and a large patera: the latter is embossed with bulls, and was found at Gergenti in Sicily. This case contains also a large collection of scarabæi, and engraved gems, from the collections of Sir William Hamilton, Charles Towneley, Esq., and the Rev. C. M. Cracherode. A piece of small mosaic work, and a few specimens of ancient art, executed in silver, are likewise among the articles included in this case.

CASE 15. Fragments in terra-cotta. They consist chiefly of small heads, some of which are well executed, and others are valuable, as exhibiting specimens of the Roman head-dresses.

CASE 16. Small figures, and miscellaneous articles in terra-cotta.

CASE 17. Hindu, Chinese, and Japanese idols.

CASE 26. Ditto.

CASE 27. Small figures, and miscellaneous articles in terra-cotta.

CASES 28, 32, 36. Fragments of friezes in terra-cotta.

CASE 37. Specimens of ancient armour in bronze, consisting of helmets, breast-plates, standards, swords, belts, heads of spears, points of arrows, &c. In the middle division of this case is the Roman helmet which was found at Ribchester, in Lancashire.

CASE 38. A tripod, a lectisternium, a pair of steelyards, and two very large candelabra, in bronze. The two first articles were presented by Sir William Hamilton, namely, the tripod in 1774, and the lectisternium in 1784.

CASES 39, 40, 41, 42. Miscellaneous antiquities in bronze, comprising scales, knives, pateræ, and simpula; mirrors, lamps, bells, and mortars; measures and wine-strainers; large vessels for culinary and other purposes; several small candelabra, and other articles.

CASES 43, 44, 45. A large collection of Roman lamps in terra-cotta.

CASES 46, 47, 48. Ditto.

CASES 49, 50, 51. Ditto.

CASE 52. Dice and tali, formed of various substances.

CASE 53. A great variety of tesserae in ivory, bronze, crystal, agate, and terra-cotta, many of which were tickets of admission to the theatres. In this case, also, is a considerable number of styles for writing on wax tablets; pins for the hair; bodkins, and needles, both for sewing and netting.

CASE 54. Architectural mouldings in porphyry, part of a frieze in *rosso-antico*, handles of knives, fragments of lectisternia, &c. &c.

CASE 55. Stamps for sealing casks.

CASE 56. A large collection of Roman weights.

CASE 57. Votive offerings in bronze.

CASE 58. A brick taken out of the ruins of a large city, supposed to have been Babylon, near the town of Hillah, on the river Euphrates; it has an inscription in unknown characters.

CASE 59. Specimens of ancient painting, from Herculaneum.

CASE 60. A brick similar to the one in Case 58.

CASES 61, 62, 63. Specimens of bas-reliefs in stucco, from the walls of Herculaneum.

CASE 64. Celts.

CASE 65. Various instruments used by the ancients.

CASE 66. Celts.

CASE 67. A marble patera, fourteen inches in diameter, found in the ruins of Hadrian's Villa; in this case are also contained specimens of Roman enamel, and inlaid work; and likewise some figs and other vegetable substances found in a calcined state in the ruins of Herculaneum.

CASE 68. Armillae, or bracelets, and various unknown ornaments in bronze.



CASE 69. A large patera of Oriental jasper, cups of crystal, agate, &c.

CASE 70. Hinges and nails.

CASE 71. Fibulæ, or brooches.

CASE 72. Buckles used by the Ancients for different purposes.

CASE 73. Handles and other parts of vases.

CASE 74. Ditto.

CASE 75. Specimens of locks and keys.

CASE 76. Spears, knives, and various instruments in iron.

CASE 77. Bits, spurs, and ornaments for harness; fragments of chains, &c.

CASE 78. Some articles in bronze; the uses to which many of them were applied are unknown.

The intermediate and subsequent cases in this Room are filled with Greek vases, of which great numbers were found in sepulchres within those parts of the kingdom of Naples, anciently called *Magna Græcia*. Most of these vases are ornamented with paintings, representing a variety of subjects, chiefly mythological, the compositions of which are truly elegant. The forms of the vases are much varied, and are equally simple and beautiful.

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### *PRINTS AND DRAWINGS.*

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### THIRTEENTH ROOM.

THIS Room contains an extensive and valuable collection of prints and drawings, the most important part of which was bequeathed by the Rev. C. M. Cracherode.—The contents of this Room, as well as the collection of coins and medals, can be seen only by a few persons at a time, and by particular permission.

*PHIGALIAN MARBLES.*

## FOURTEENTH ROOM.

No. 1—23. Bas-reliefs, representing the battles of the Centaurs and Lapithæ, and the combat between the Greeks and Amazons, found in the ruins of the temple of Apollo *Epicurius* (or the Deliverer), built on Mount Coty-lion, at a little distance from the ancient city of Phigalia, in Arcadia. These bas-reliefs composed the frieze in the interior of the Cella. The battle of the Centaurs and Lapithæ is sculptured on eleven slabs of marble (1—11). That of the Greeks and Amazons occupies twelve (12—23). The direction of the slabs belonging to the former subject was from right to left; that of the latter from left to right.

Pausanias, in his description of this temple, informs us that it was built by Ictinus, an architect contemporary with Pericles, and who built the Parthenon at Athens.

No. 24. A fragment of a Doric capital of one of the columns of the Peristyle. From the same temple.

No. 25. A fragment of an Ionic capital of one of the columns of the Cella. From the same temple.

Nos. 26, 27. Two fragments of the tiles which surmounted the pediments, and formed the superior moulding. From the same temple.

Nos. 28—38. Fragments of the Metopes, found in the porticoes of the Pronaos and Posticus, which were enriched with triglyphs. From the same temple.

No. 39. A small tile, which was used for the purpose of covering the joints of the greater tiles; the ornament in front surmounted the cornice. From the same temple.

No. 40. Another tile, used for the same purpose, but on the point of the ridge. From the same temple.



*Gallery of Sculpture, British Museum.*

## HISTORICAL AND DESCRIPTIVE ESSAY ON THE SCULPTURED MARBLES OF THE PARTHENON.

*Remarks and Opinions of eminent Men, including Stuart, Fauvel, Burrows, Canova, Visconti, Flaxman, Nollekens, Westmacott. Chantrey, Rossi, &c. &c.—Ancient Athens,—Pericles,—Decline of Athens, and Ruin of the Parthenon,—Phidias,—The Parthenon,—Minerva,—The Centaurs and Lapithæ,—The Panathenæa,—Description of the Sculpture of the Pediments, Metopes, and Frieze.*

THESE monuments of the splendid school of Phidias and the administration of Pericles were purchased by the nation from the Earl of Elgin, under the recommendation of a committee of the House of Commons in 1816 at an expense of 35,000*l*. It has been justly said that no country could be better adapted than our own to afford an honourable asylum to these magnificent specimens of the purest style of Grecian sculpture; beneath the fostering influence of a free government, ever liberal in the patronage of works of art, these classic relics of the antique have received the homage and admiration due to their superlative merit. As models and examples to the rising genius of Britain they cannot be too highly appreciated. Experience shews that the high road to excellence is the perspective prospect to honours and reward; the distinction

paid to these trophies of antiquity must stimulate the modern artist to imitate, and eventually to rival, them.

To use the words of Canova, "every thing about them breathes animation, with a singular truth of expression, and with a degree of skill, which is the more exquisite as it is without the least affectation of the pomp of art, which is concealed with admirable address." The sculptured marbles which decorated the Temple of Minerva were for more than seven hundred years the admiration of the ancient world, and they still continue to excite an interest, in which only four or five statues of all the other works of antiquity participate in an equal degree. The late Joseph Nollekens, Esq., R. A., in giving his opinion before a Committee of the House of Commons, thought them "finer than anything in this country; the basso-relievos he ranked in the first class of art; the Theseus he esteemed of as fine sculpture as the Apollo Belvidere." John Flaxman, Esq., R.A., "reckoned them as superior to, and of greater antiquity than, the PHYGALIAN and the TOWNLEIAN marbles." Richard Westmacott, Esq., R. A., "rated them of the first class of art. Two of them he presumed to be unequalled, and would oppose them to any thing he knew in art, the RIVER GOD and the THESEUS." Francis Leggatt Chantrey, Esq., R.A., "placed them unquestionably in the first class of art." Charles Rossi, Esq., R. A., "thought them the finest he had ever seen; in his estimation, they were jewels of art." Richard Payne Knight, Esq., a celebrated connoisseur of his day, "differed with the foregoing eminent sculptors as to their value and rank, but thought them estimable as a school of art." Many other eminent men followed, the tenor of whose examinations and opinions coincided with the distinguished artists above named, and clearly proved that the Earl of Elgin was fully entitled, not only to the gratitude of his country for the preservation of these treasures, but to a remuneration of equal magnitude with the important improvement



they were calculated to effect in the most exalted classes of the fine arts. I have thus thought it better to bring together the opinions of these distinguished and experienced persons upon the Elgin Marbles, than to hazard a criticism or conjecture of my own. My intention is to teach the spectator "with reason to admire." Relinquishing to the antiquary and the professed Hellenist every pleasure to be derived from new researches, I have followed Visconti, Stuart, and Fauvel, in a brief explanation of the subjects. The historical part is principally derived from the Rev. Mr. Burrows's work.

It is generally known that the great works with which Pericles adorned and strengthened Athens were mostly carried on under the direction and superintendence of Phidias, to whom, from various passages in ancient authors, and from a combination of circumstances, the designs for the sculptures of the Parthenon are ascribed by some, and the execution is attributed by many.

PHIDIAS\* was the son of Charmidas, the pupil of Eladas of Argos, and of Hippias of Elis. He spared no pains to store his mind with all the treasures of history, poetry, geometry, and optics. Phidias was the first who diffused among his countrymen a true taste for the beauties of sculptured forms, detached and in relief†, and taught them the value of a faithful imitation of nature in all her exquisite variety. He is, perhaps, the only artist who united perfect execution with extreme facility. The number of his works is very considerable; for, independent of those which are dispersed through the different states of Greece‡, there were at Athens many of his finest

\* Ante omnes tamen Phidias Atheniensis, Jove Olympiæ facto, ex ebre quidem et auro: sed et ære signa fecit.—*Plin.*, lib. 34.

† Primusque artem toreuticam aperuisse merito judicatur.—*Plin.*, lib. 34.

‡ Among the most remarkable of these are a celestial Venus, and a Minerva of ivory and gold, at Elis; a Minerva of the same materials at Pellene. At Delphos several statues of gods and heroes in bronze, from

specimens of sculpture, as well as others which were, perhaps, only finished by his hand, and held a second rank \*. Possessed of a vigorous and exalted imagination, and a highly-cultivated mind, Phidias excelled in representing the heathen deities or heroes deified. He was singled out by the discriminating eye of Pericles to superintend the execution of his magnificent designs; and, as might be expected, impressed upon each the seal of extraordinary talents. But, as too often happened in the fickle and jealous commonwealth of Athens, his superior abilities and distinction led to his disgrace. He was commissioned to form a colossal statue of Minerva, to be placed in the Parthenon at the dedication. It was constructed of ivory and gold, twenty-six cubits high, and was far more precious on account of the excellence of the workmanship than the costliness of its materials †. Phidias was, however, forbidden to put his name upon the statue; and, by way of evading the letter of the law, he executed the portraits of Pericles and himself upon the shield of the virgin goddess. This was objected to him as an impious deed: and Menon, one of his pupils, at the same time accused him of having converted to his own profit a part of the forty-four talents of gold which had been appropriated to

the tenth of the spoils of Marathon; an Amazon, in brass, in the Temple of the Ephesian Diana: in marble, the Mercury, surnamed Pronaos, at Thebes; the statue of Minerva at Plataea, of which the face, hands, and feet, were marble, the rest of wood; an Urania and a Rhea. To these may, perhaps, be added the statue of Nemesis, which was formed out of a block of marble which the Persians brought to Marathon, and which bore the name of Agoracritus.

\* In brass, a Minerva formed of the spoils taken at Marathon, of so colossal a size that the tops of her spear and helmet were seen from the southernmost point of Attica; the Lemnian Minerva, and Apollo Parnopius; in marble, a "celestial" Venus, and most probably the chief figures in the Tympana of the Parthenon. The Venus in the Gardens by Alcamenes, was said to have received the finishing touch from the hand of Phidias.

† Τίπτε Τριτογένεια κορυφασαί ἄσπεϊ μίσσῳ;

Εἴξῃ Ποσειδάων, Φειδο Κικροπίης.—Anthol. Græc. iv. 12.

the adorning of the image. Fortunately, he had, by the advice of Pericles, so affixed the metal to the statue that it could be taken off without difficulty, and weighed. The investigation terminated to his honour, and the confusion of his enemies; but still he was conscious that neither innocence nor the powerful protection of his patron could shield him from the effects of a deeply-rooted jealousy, and he wisely retired to Elis. There, in security from the ingratitude of his countrymen, he executed his Olympian Jupiter, anciently reputed one of the seven wonders of the world. It was, as well as his Minerva, composed of ivory and gold, sixty feet in height, and in sublimity of character and ideal beauty is said to have excelled his former stupendous work. The genius of Homer had inspired his soul, and in this epic poet's descriptions of the Thunderer\* he found his majestic model. On the base of the statue was inscribed, "Phidias, the Athenian, son of Charmidas, made me." This, the most renowned, was the last of his productions. He died A.C. 432; and the Eleans, in veneration of his memory, decreed that his descendants should be intrusted with the care of the famous Jupiter.

The PARTHENON, or chief temple of the virgin goddess Minerva, was one of the great works of this celebrated artist. It stood on an elevated spot, nearly in the centre of the Acropolis, or upper city, now the citadel of Athens, built on the site of the original city, founded by Cecrops, an Egyptian, about 1556 years before Christ, and called Cecropia. The Acropolis is accessible only by one approach, on the western side; and this is rendered extremely intricate by modern traverses and walls. So splendidly was the Acropolis decorated with temples and

\* "Ἡ καὶ κυανέησιν ἱπ' ὀφρύσει νεῦσε Κρονίων·

Ἀμβρόσιαι δ' ἄρα χαιταὶ ἐπερρωσαντο ἀνακτος

Κρατὺς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλίλιξεν" Οὐλυμπον.—Hom. Il., i. 528.



noble edifices, that it was considered the richest spot in the world in works of art. The Parthenon is now reduced to the last stage of ruin and decay. Little remains of what formerly constituted one of the most elegant, if not the most spacious, monuments of heathen superstition; but this little is venerable for its age and history, and highly interesting for the evidences which it still affords of Grecian skill in architecture. Its beautiful proportions are, indeed, now lost in the surrounding mass of miserable huts, its glittering whiteness dimmed by the corroding hand of time, and its towering columns shattered and cast down by the merciless engines of modern warfare; but yet, while a vestige is to be found of such excellence, it will not cease to be inestimable to the scientific traveller, and the philosophical inquirer into the state of society in former ages.

The original temple was called the Hecatompodon, on account of its being a hundred feet square; it was a very ancient edifice, dedicated to Minerva, and probably not remarkable for its decorations. It was burnt by the Persian troops when they gained possession of the Acropolis, in the year A.C. 480, under Xerxes. On the site, which had already been rendered sacred to the tutelar deity, Pericles erected the magnificent edifice denominated the Parthenon, and spared no expense in bringing to perfection the immortal work, which employed the united talents of the first sculptors and architects whom the world has ever seen, of Phidias, Ictinus, and Calliocrates. The new temple occupied more than double the space of its predecessor, being 227 feet in length, and 101 in width; from the ground to the summit of the pediment it was 65' 6". It stood upon a pavement elevated by three steps, and was surrounded by forty-six columns of the Doric order, fluted, 34' 1" high, eight in the front of each portico, and seventeen on either



flank, reckoning those of the angles twice. The porticoes were both surmounted with pediments filled with statues; those in the eastern end, or entrance, representing, according to Pausanias, the mythological story of the nativity of Minerva from the brain of Jupiter; and those in the rear, or western pediment, representing the contest of Minerva and Neptune for the honour of naming and patronizing the newly-built Cecropia. The metopes were executed in high relief, and each displayed a distinct group of a Centaur and a Lapitha. About twelve feet within the outer range of columns of each portico was another row, of less diameter, the frieze of which was continued round the walls of the cella or inclosed area of the temple. This frieze exhibited, in low relief and continued succession, an amazing number and variety of figures, forming the Panathenaic procession.

The interior of the building was divided into the cella and opisthodomus. In the middle of the cella was an oblong space, sunk a little more than an inch below the level of the opisthodomus. At the eastern end of the shrine was erected the famous idol mentioned in the life of Phidias, and thus described by Pausanias: "The image itself is of ivory and gold; on the middle of her crest is placed the figure of a sphinx. It is erect, and covered with a garment down to the feet. There is a head of Medusa wrought in ivory on her breast, and a Victory four cubits high. In her hand she holds a spear; at her feet lies her shield; and at the bottom of the spear is a dragon, which dragon may be Erichthonius; on the base is carved the nativity of Pandora." The roof of the opisthodomus, or, as Wheler denominates it, the pronaos, is said by him to have been "sustained by six channelled pillars, of the same order and bigness with those of the portico;" but as no traces whatever of these have been discovered, Mr. Wilkins conceives that the above remark

refers to the columns of what is, strictly speaking, the posticum. The opisthodomus was used as a depository of the offerings and valuable articles belonging to the temple, and is to be considered as distinct from the state treasury, which was called by the same name, being situated at the back of the Parthenon. In this latter building the treasures of the commonwealth were kept, and the names of the public debtors were registered. This important charge was confided to Jupiter Soter, and the god of riches, Plutus, who, however, were not vigilant enough to prevent the egregious villany of some of their subordinate officers, who, in process of time, burnt the building, to avoid the detection of their dishonesty.

The open space between the front wall of the cella and the hinder columns, about twelve feet in depth, was called the pronaos, and that corresponding with it at the other extremity, the posticum, elevated two steps above the portico: from thence there was another step, of an inch only in height, into the opisthodomus. The cella measured 98' 7" in length, and 62' 6" in width; the opisthodomus, behind the cella, 42' 10" in length.

The roof is supposed to have been of wood, overlaid with marble slabs, in a regular form, imitating tiles, the joinings of which were covered by narrow pieces of marble, so fitted in as to preserve the interstices from the weather, and terminated at the eaves by an upright ornament.

Such was the Parthenon under its heathen masters. There is no precise mention made of the date of its transformation into a Christian church: but it was probably despoiled of its remaining treasures by the ruthless Alaric. At least, we know that it retained its idol down to the time of the Roman emperors, Valentinian and Valens, A. D. 364; and Attica, in common with the other states of Greece, suffered about forty years from

the incursions of the Gothic king. The building, however, was not destroyed; and having passed from a Christian into a Mohammedan place of worship, was found by Sir G. Wheeler, in 1676, almost entire, except the roof, which had been constructed of a more modern fashion to suit the religious purposes to which the Greek Christians had applied the edifice. "When the Christians," says Wheeler, "consecrated it to serve God in, they let in the light at the east end, which is all that it yet hath; and not only that, but made a semicircle for the holy place, according to their rites, which the Turks have not yet much altered. This was separated from the rest by jasper pillars, two of which on each side yet remain. Within this chancel is a canopy, sustained by four porphyry pillars, with beautiful white marble chapiters, of the Corinthian order; but the holy table under it is removed. Beyond the canopy are two or three degrees, one above another, in a semicircle, where the bishops and presbyters used to sit in time of communion, upon certain solemn days." . . . . . "On both sides, and towards the door, is a kind of gallery, made with two ranks of pillars, twenty-two below, and twenty-three above. The odd pillar is over the arch of the entrance, which was left for the passage. It being now turned into a mosque, the niche of the Turks' devotion is made in the corner on this side of the altar, on the right hand, by which is their place of prayer; and on the other side a pulpit to read their law in, as is usual in all mosques. The Turks, according to their measure of wit, have washed over the beautiful white marble within with lime. At one side of the quire there are four presses made in the wall, and shut up with doors of marble. They say none dares open them; and that one undertaking to do it, immediately died the first he opened; and that the plague soon after followed in the town."

About eleven years after this account was written, the



Venetians besieged the citadel, and threw a shell from the hill of the Museum, which most unfortunately exploded near the middle of the cella of the Parthenon, entirely destroying the walls of that division of the building, and overthrowing nineteen pillars. The eastern pediment, with its sculptured treasures, was nearly demolished by this accident, and the western has since suffered severely from other causes. Of the ornamental parts of the temple, which have been saved from the worse than Gothic ignorance of the Turks, we are most fortunately enabled to speak with certainty: and if the architectural details of the building, in its most perfect state, were comparable, in point of merit, with some of these, no greater encomium can be paid it, than to say that it was worthy of receiving such exquisite decorations.

The sculpture which adorned the temple related to the history of the goddess, and to that of the Athenians, her peculiar votaries. The Minerva, worshipped by the Athenians, was allegorically represented as having been produced from the brain of Jupiter, and may be considered as signifying divine wisdom. Agriculture was supposed to be favoured with her patronage; and the olive, the most valuable natural production of Attica, was therefore consecrated to her. In the time of Cecrops, the agricultural part of the community under his government obtained some civil advantages over the portion of his subjects engaged in navigation and commerce, which event was afterwards commemorated under the allegorical semblance of a supposed contention between Minerva, the divine patroness of the former party, and Neptune, the tutelar deity of the other; and terminated in the preference of the goddess, and devotion of the city to her as its superior divinity. In this dispute it was pretended by the poets that Neptune, by a stroke of his trident, caused a spring of sea-water to issue from the



earth; and that a blow from the spear of Minerva produced an olive-tree. The mystical birth of the goddess, and this allegory relating to the origin of her Athenian temples, were commemorated in the sculpture which adorned the tympana of the pediments, in which the figures were carefully finished all round, as well where they could not be seen by spectators from below, as in the more obvious parts, except only some small portions by which they were attached to the wall. Various conjectures have been adduced to account for this apparently superfluous labour; it seems most probable that the artist, conscious of the transcendent excellence of his work, wished to make it independent of the building to which it was originally attached, and capable of the noble destination of forming a school of sculpture, after the destruction of the religion, and ruin of the temple, for which it was intended.

On the eastern pediment, the central part of the composition, representing the birth of Minerva, had been destroyed previously to the making of the old drawings before mentioned. This part must have contained the principal figures; that is to say, those of Jupiter, Vulcan, Minerva, and probably others.

There is, in the second volume of Stuart's Athens, an attempt at a restoration of this central and principal group. To the left of these, in the angle, was the car of Hyperion, the god of day, rising from the waves; then followed the figure by some called Hercules; and by others Theseus; next Ceres and Proserpine; afterwards a Victory, and a figure of Iris. To the right of the chasm, in the pediment, was a group of the Fates; and beyond this, in the angle, the chariot of Night. The fragments of this part of the sculpture, remaining in the British Museum, are numbered as follows: A group of two of the Fates, 63; and a figure supposed to have been

the third, 67. The upper part of the figure of Hyperion, rising from the sea, with his arms stretched out in the act of holding the reins of his horses, 65; the heads of two of those horses, 66; the statue of Theseus, 71; a torso of the figure of Victory, 72; a statue of Iris, 74; Ceres and Proserpine, 77.

The figures of the western tympanum, representing the contention between Minerva and Neptune, were thus disposed, beginning at the angle opposite the left hand of the spectator: the river Ilyssus; Vulcan and Venus; three figures of deities friendly to the cause of Minerva; Victoria Apteros, or Victory, without wings, driving the car of Minerva; near this a figure, supposed to be Cecrops; Minerva herself, victorious, about to resume her place in her chariot; Neptune, starting back, astonished at the prodigy effected by the goddess; several deities friendly to Neptune, as Amphitrite, Palemon, Leucothea, and Latona with her children. The fragments of this pediment, preserved in the Elgin collection, are numbered as follows: The upper part of the torso of Neptune, 64; the torso of Victoria Apteros, 69; the recumbent figure of the river Ilyssus, 73; a fragment of a group, formerly consisting of Latona with her two children, Apollo and Diana, 73; a fragment of the figure of Minerva, 75, and the upper part of the head of the same statue, 118; the torso of a male figure, supposed to be that of Cecrops, 76.

These marbles from the pediments are in the purest style of sculpture; there is every reason to suppose that they were designed by Phidias, and strong probability that they were executed by him. It seems to have been the intention of the artist to represent the finest forms, as seen in nature, divested of the imperfections of individuals, but not refined by any attempt at scientific improvements founded on anatomical knowledge and systems of ideal beauty. The Theseus, or Hercules, is considered by the most competent judges as the finest of

these figures, and the Ilyssus is ranked as the second in excellence: all of them are remarkable for the beauty of the forms, and the unaffected ease and variety of the attitudes. The draperies are extremely elegant, and, in general, have never been excelled in sculpture; their arrangement and folds appear the most natural and unstudied, which proves the consummate art of the sculptor.

The metopes of the entablature which encircled the Parthenon were ninety-two in number, enriched with sculpture in high relief. Fifteen only of these are preserved in the British Museum: they represent the contest between the Centaurs and Lapithæ. The former were a Thessalian people, formidable for the warlike feats of their cavalry, a species of force unknown to their neighbours. The Lapithæ dwelt on the banks of the Peneus, also in Thessaly; and at the marriage of their king, Pirithous, several chiefs of the Centaurs were invited, as was the Athenian hero, Theseus, with his followers. Inflamed with wine, the Centaurs offered violence to the females of the company; the insult was resented by the Lapithæ and Athenians; a sanguinary combat ensued, in which the Centaurs were defeated. The tradition of this event was afterwards a favourite subject with Athenian painters and sculptors, who represented the Centaurs as monsters composed of the incongruous figures of a man and a horse.

The metopes preserved in the Museum collection are numbered from 1 to 15. In some of them the Centaurs appear victorious; in some the Athenians have the advantage; while in others, again, the victory seems doubtful with respect to either of the combatants. On some of the metopes we find not a combat, but the carrying off of a female: a young woman, who is supposed to have been of the number of the guests, is ineffectually struggling in the arms of her ravisher. The relief of all these compositions is very prominent, and several of the parts approach very near to the natural rotundity; one of the



figures was even attached to the back-ground at one point only. An enlightened connoisseur had already remarked, that in bas-reliefs exposed to the open air, a strong projection materially contributes to the firmness of the masses, and the harmony of the general effect.

The execution of these sculptures is worthy of the school of Phidias, and of the whole structure of the Parthenon. We may, however, distinguish in the metopes the work of different hands; a difference which is not perceived in the bas-reliefs of the interior frieze: although the greater part of them bear the stamp of the school, there are some which are not exempt from the charge of a certain degree of meagreness of execution.

The exterior frieze of the cella of the Parthenon was embellished with an uninterrupted series of sculpture, in low flat relief, continued entirely round the temple. The subject of this sculpture was the sacred procession which took place at the great Panathenæa, a festival to which we have already alluded.

There were two solemnities of this name: one of which was called Μεγάλα Παναθήναια, the Great Panathenæa, and was celebrated once in five years; the other was denominated Μικρὰ Παναθήναια, the Less Panathenæa, and was observed every third year,—or, as some think, every year.

In the greater festival there was a procession, in which Minerva's sacred πεπλος, garment, was carried. This πεπλος was woven by a select number of virgins, who were called εργαστῖναι from εργον a work; and who were superintended by two of the ἀρχιερείς, and commenced their employment at the festival Χαλκεῖα, which was the thirteenth of Pyanepsion. It was white, without sleeves, and embroidered with gold. Upon it were described the achievements of Minerva against the giants, of Jupiter, of the heroes, and of men renowned for courage; and hence men of courage and bravery were said to be ἄξιοι πεπλου, worthy of being portrayed on the garment of



Minerva. In the Ceramicus, without the city, was an engine, built in the form of a ship, upon which the *πεπλος* was hung in the manner of a sail, and which was put in motion by concealed machinery. It was conveyed to the temple of Ceres Eleusinia, and from thence to the citadel, where it was put upon Minerva's statue, which was laid on a bed strewed with flowers, and called *πλακίς*. This procession was composed of persons of all ages, and both sexes. It was led up by old men, with old women, carrying olive branches in their hands; and hence they were called *θαλλοφόροι*, bearers of green boughs. After these came middle-aged men, who, armed with lances and bucklers, seemed only to respire war, and who were accompanied by the *μέτοικοι*, sojourners, carrying little boats, as an emblem of their being foreigners, and therefore called *σκαφηφοροι*, boat-bearers. Then followed the women, attended by the sojourners' wives, who were called *ὕδριαφόροι*, from carrying water-pots, in token of servitude. Then followed young men, who sang hymns in honour of the goddess, and who were crowned with millet. Next proceeded select virgins, of high rank, whose features, shape, and deportment, attracted every eye, and who were called *κρηνηφόροι*, from their carrying baskets, which contained sacred utensils, cakes, and all things necessary for the sacrifices. These utensils were in the custody of one, who, because he was chief manager of public processions, was called *ἀρχιθέωρος*. The virgins were attended by the sojourners' daughters, who carried umbrellas and folding chairs, and who were thence denominated *διφρηφόροι*, seat-carriers. Lastly, followed the boys, who walked in a sort of coats used at processions, and called *πανδαμιοὶ*. The necessaries were prepared in a public hall set apart for that purpose: and the management of the whole business belonged to the *νομοφυλακες*, who were appointed to see that the laws and ancient customs were observed. At this solemnity, it was usual to have a gaol delivery, to present

golden crowns to those who had rendered any remarkable service to the commonwealth, and to appoint rhapsodists to sing the poems of Homer. Lastly, in these and other quinquennial solemnities, it was customary to pray for the prosperity of the Platæans, on account of the services they rendered the Athenians at the battle of Marathon, in which they behaved with extraordinary courage and resolution.

The bas-reliefs on this subject, which compose the above-mentioned frieze, are arranged, in the British Museum, as nearly as was compatible with the construction of the present room, in the order in which they were originally placed on the Parthenon. Those on the principal front of the temple, namely, the east, are placed first; then follow those of the north; and lastly, those of the west and south: they are arranged, in short, in the same manner in which they would be seen by the spectator who approached the temple by the east, and walked round it by the north, west, and south.

On two of the slabs of this frieze are represented divinities and deified heroes, seated; namely, Castor and Pollux, Ceres and Triptolemus, Jupiter and Juno, and Æsculapius and Hygeia. There was originally a third slab, which represented four other divinities, also seated; but it has disappeared for many years. On the right and left of these sacred characters are trains of females, with their faces directed to the gods, to whom they are carrying gifts: we see also directors or regulators of the procession, among whom are the officers whose duty it was to receive the presents that were offered. These females appear to have headed the procession, and to have been followed by the victims, charioteers, horsemen, &c., both on the north and south sides of the temple; forming together a procession, in two separate columns, up to the same point.

With respect to the peculiar flat broad style of this frieze, Barry has the following judicious observations:—"When sculpture is only an agent, as it is in the frieze,

and other parts of architecture, its effects of *chiar-oscuro* should become subordinate, and, like every other member, appear only as a co-operating part in the general effect of the whole building. This, I believe, will be found to be the true reason for what may be thought the imperfect, in-artificial mode of execution, which, it appears by the fragments in the Academy, was adopted in the bas-reliefs of the frieze on the Temple of Minerva, at Athens. The figures which were intended to appear nearest the eye, are inclining to the flat: they have comparatively the least convexity, and come off from their ground in a bold, square, and detached way, with a rilievo similar to that of the triglyphs and pateras ordinarily used in those situations. Thus, the lights being larger, and less broken, the whole appearance of those advanced objects is comparatively more preserved and distinct than the others; and the effect proper to the occasion is, perhaps, better obtained than it could have been in any other way.

“ If these works were, from architectonic and optical considerations, solely calculated to produce their effect in a certain given situation, distant from the sight, it can be no wonder, nor is it any imputation of want of skill in Phidias, or his workmen, that they should appear very differently, and much wanting, when brought near the eye, into a situation the reverse of that for which they were intended. Had they been calculated for the panels of an arched way, almost on a level with the spectator, like those beautiful bas-reliefs in the Arch of Titus, there can be no doubt, but that a style of execution, directly the reverse, ought necessarily to have been adopted; for the knowledge which influenced the conduct of the artist in the one mode, does actually imply the cognizance of the other\*.”

\* A portion of this Essay appeared, originally, in a publication devoted to the Fine Arts; the ability with which it was written, added to the necessity of some introduction to the Marbles, suggested the propriety of adopting it here.



THE ELGIN  
COLLECTION OF GREEK SCULPTURES

## COMMENCE WITH

No. 41. An Egyptian scarabæus, or beetle, brought from Constantinople.

No. 42. An architectural statue; it was one of the Caryatides which supported the roof under which the olive tree of Minerva was sheltered, in the temple of Pandrosus, at Athens.

No. 43. A piece of the shaft of an Ionic column.

No. 44. The capital of an Ionic column belonging to the temple of Diana, at Daphne, on the Road from Athens to Eleusis.

No. 45. A piece of the shaft of an Ionic column, belonging to the same temple.

No. 46. The base of an Ionic column, likewise belonging to the same temple.

No. 47. The capital of an Ionic column, from the portico of the Erechtheium, at Athens. The building to which this singularly beautiful piece of architecture belonged, was a double temple dedicated to Minerva Polias and Pandrosus.

Nos. 48, 49. A portion of the shaft, and the base, of the same column.

No. 50. A solid monumental urn, or cenotaph, with a bas-relief in front, not inscribed.

No. 51. Another monumental urn, of the same kind, inscribed with the name of Phædimus of Naucratis.

No. 52—54. Casts in plaster, of three of the metopes of the north side of the temple of Theseus, at Athens,



The first represents Theseus killing Creon, king of Thebes ; the second, Theseus overcoming Cercyon, king of Eleusis, in a wrestling match ; and the third, Theseus killing the Crommian sow.

No. 55—68. Casts in plaster, from the frieze of the Pronaos of the temple of Theseus. The subject of this frieze is a battle fought in the presence of six divinities, who are represented sitting in the midst of the combatants.

No. 69—73. Casts in plaster, from the frieze of the Posticus of the same temple. The subject of these sculptures is the battle of the Centaurs and Lapithæ.

No. 74—88. Casts in plaster of the whole of the frieze at the west end of the Parthenon ; these casts are arranged in the order in which the original marbles were placed in the temple.

No. 89—97. Casts in plaster of the frieze of the Choric monument of Lysicrates, commonly called the Lantern of Demosthenes. The subject of this frieze is the story of Bacchus and the Tyrrhenian pirates.

No. 98, 99. Casts in plaster, from one of the ends of the celebrated sarcophagus in the cathedral church at Agrigentum, which represents the story of Phædra and Hippolytus.

No. 100. A cast in plaster, of a portion of the frieze from the east front of the Parthenon. The original is in the French collection.

No. 101. A torso of Venus, of very fine sculpture. Purchased in 1821.

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*The fragments of Mosaic pavement (placed, for the present, in this room,) were found at Withington, in Gloucestershire.*

## FIFTEENTH ROOM.

*All the Articles in this Room, except a few, which are particularly specified, belonged to the Earl of Elgin.*

No. 1—15. Fifteen of the metopes belonging to the Parthenon, which, alternately with the triglyphs, ornamented the frieze of the entablature surmounting the colonnade: they represent the battle between the Centaurs and Lapithæ, or rather between the Centaurs and Athenians, who, under Theseus, joined the Lapithæ (a people of Thesaly) in this contest. These magnificent specimens of ancient art, are executed with great spirit, in *alto rilievo*: they were seen at a height of nearly forty-four feet from the ground.

No. 16. A plaster cast of the metope, No. 7.

No. 15\*—62. The exterior frieze of the Cella of the Parthenon, which embellished the upper part of the walls, within the colonnade, at the height of the frieze of the Pronaos, and which was continued in an uninterrupted series of sculpture entirely round the temple. It is in very low relief. The subject represents the sacred procession which took place at the great Panathenæa, a festival which was celebrated every fifth year, at Athens, in honour of Minerva, the patroness of the city. The bas-reliefs which compose this frieze, are arranged as nearly as it could be ascertained, and was compatible with the construction of the present room, in the same order as they were originally placed in the Parthenon. Those on the principal front of the temple, namely, the east, are placed first, then follow those of the north, and lastly, those of the west and south: they are arranged, in short, in the same manner in which they would be seen by the spectator who approached the temple by the east, and walked round it by the north, west, and south.

No. 15—21. That portion of the above-mentioned frieze which occupied the east end of the temple. On two of the slabs, which compose this part of the frieze, are represented divinities and deified heroes, seated; namely, Castor and Pollux, Ceres and Triptolemus, Jupiter and Juno, and Æsculapius and Hygeia. There was, originally, a third slab, which represented four other divinities, also seated, but it has disappeared for many years.

No. 22—33. A portion of the same frieze, taken from the north side of the temple. No. 22, is a fragment of a much larger slab; it represents two of the *Metaci*, or strangers, who settled at Athens, and were allowed to take part in the procession.

No. 34—38. Five slabs of the frieze, from the north side of the temple; they ought to have been introduced, if the room would have permitted it, between Nos. 24 and 25. Three of these slabs represent charioteers, and two of them horsemen.

No. 38\*. A single slab of the north frieze, which serves to fill up a chasm between Nos. 31 and 32, and to complete the series from No. 25 to 33, inclusive.

Nos. 38\*\*, 38\*\*\*. Two slabs of the south frieze.

No. 39. A single slab of the frieze, from the west end of the temple. It represents two horsemen, one of whom is riding before the other, and seems to be in the act of urging his companion to quicken his pace.

The frieze, at the west end of the temple, originally consisted of fifteen slabs, of which there is a perfect set of plaster casts preserved in this collection. In Room XIV. (Nos. 74—88.)

No. 40—62. A portion of the same frieze, namely, that portion which enriched the south side of the temple. It represents a procession of victims, charioteers, and horsemen, and is very similar in general character and appearance to the frieze on the opposite or north side.

No. 63. A group of two of the Fates, from the east pediment of the Parthenon, on which was represented the birth of Minerva. Another figure, in this collection, (No. 67,) is supposed to have been one of the Fates, and to have formed a part of the same group.

No. 64. The upper part of the torso of Neptune, one of the principal figures in the west pediment of the Parthenon. The subject of the sculptures represented on this pediment, was the contest between Minerva and Neptune, for the honour of giving name to the city of Athens.

No. 65. The upper part of the figure of Hyperion rising out of the sea. This figure, which represents the approach of day, is from the east pediment of the Parthenon, where it occupied the angle on the left of the spectator.

No. 66. The heads of two of the horses belonging to the car of Hyperion. From the east pediment of the Parthenon.

No. 67. A female figure, in a sitting posture, also from the east pediment of the Parthenon. Supposed to be one of the sister Fates, and to have formed part of the group already described under No. 63.

No. 68. The head of one of the horses belonging to the chariot of Night, which was represented plunging into the ocean, on the right angle of the east pediment of the Parthenon, that is to say, the right angle in reference to the spectator.

No. 69. The Torso of Victoria Apteros, or Victory without wings, who was represented in this manner by the Athenians, to intimate that they held her gifts in perpetuity, and that she could not desert them.

No. 70. A recumbent statue, supposed to be of the river-god Ilissus. The Ilissus was a small stream that ran along the south side of the plain of Athens. *This figure, which, with the exception of the Theseus, is the finest in the collection,* occupied the left angle of the west pediment of the Parthenon.



No. 71. A statue of Theseus, the Athenian hero; he is represented half reclined on a rock, which is covered with the skin of a lion. Theseus, it is well known, professedly imitated the character of Hercules; and it is worthy of remark, that the attitude here given to Theseus, is very similar to that of Hercules on some of the coins of Crotona. This wonderfully fine statue, originally, occupied a place in the east pediment of the Parthenon, next to the horses of Hyperion.

No. 72. A torso of Victory, from the east pediment of the Parthenon.

No. 73. A fragment of a group, which originally consisted of Latona, with her two children, Apollo and Diana. This group was placed on the right side of the west pediment of the Parthenon.

No. 74. A statue of Iris, one of the daughters of Oceanus, and the messenger of the celestial deities, particularly of Juno. It is from the east pediment of the Parthenon.

No. 75. A fragment of the statue of Minerva, one of the principal figures in the west pediment of the Parthenon, and of nearly the same proportions as the torso of Neptune, from the same pediment. (See No. 118.)

No. 76. The torso of a male figure, supposed to be that of Cecrops, the founder of Athens. It is from the west pediment of the Parthenon.

No. 77. A group of two goddesses, probably intended to represent Ceres and her daughter Proserpine. This group was in the east pediment of the Parthenon.

No. 78. A small figure of Telesphorus, completely enveloped in a cloak; it wants the head.

No. 79. The chest of a female figure, covered with drapery; it has probably belonged to one of the metopes of the Parthenon.

No. 80. The capital of an Ionic column, from the temple of Diana, at Daphne.

No. 81. A fragment of a boy, holding a bird under his arm, and feeding it.

No. 81\*. A small fragment of a very ancient Greek inscription, written in the *bustrophedon* manner.

No. 82. A bas-relief, representing a young man standing between two goddesses, Vesta and Minerva, who are crowning him.

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No. 83. A Greek inscription in the Doric dialect; it is a dedication to Bacchus, by Alexas, the son of Nicon, and Cephisodorus, the son of Aglaophædas, who had both been victorious in the chorusses of men.

No. 84. A fragment of a bas-relief, representing an elderly man before one of the gods, probably Bacchus, who appears to hold a vase in his right hand.

No. 85. A piece of the architrave of the Erechtheium at Athens.

No. 86. A votive Greek inscription of Antisthenes, the priest of Pandion: he was the son of Antiphates, and belonged to the tribe of Pandionis.

No. 87. An imperfect Greek inscription, engraved on three sides of a piece of marble, in very ancient letters.

No. 88. A Greek inscription from Athens, signifying that certain gifts, which are specified, had been consecrated to some goddess, probably Venus, by a female, who held the office of lighter of the lamps, and interpreter of dreams, in the temple of the goddess. The name of this female, which was, no doubt, inserted at the beginning of the inscription, is now lost.

No. 89. A fragment of a bas-relief, representing Minerva placing a crown upon a person's head.

No. 90. A small female figure, covered with drapery; it is without a head.

No. 91. A circular votive altar. The inscription, in Greek, near the bottom, is a prayer for the prosperity and health of a person named Casiniæx.

No. 92. A Greek inscription, written in two columns; it con-

tains a list of names, arranged in the order of the tribes to which they respectively belonged.

No. 93. An agonistic inscription, in Greek, consisting of the names of those who had conquered in the foot race of the stadium, and double stadium; in wrestling; in boxing; in the *pancratium*; and *pentathlum*.

No. 94. A bas-relief, imperfect, representing a goddess seated on a chair or throne, behind whom are seven figures, four of which are children; one of the latter is leading a ram to an altar, the rest are in the attitude of devotion.

No. 95. A fragment of the upper part of a sepulchral stèle.

No. 96. A fragment of a bas-relief; belonging to the frieze of the Parthenon.

No. 97. A bas-relief, representing a votive figure of Cybele, seated in a kind of small temple.

No. 98. A fragment of a bas-relief; belonging to the frieze on the north side of the Parthenon; it is a part of the slab, No. 35.

No. 99. An oblong shallow vessel for containing holy water. From Cape Sigeum, near the plain of Troy.

No. 100. An unknown bust.

No. 101. A fragment of a bas-relief, representing three figures sacrificing before an altar.

No. 102. A fragment of the capital of a Corinthian column: it is ornamented with the leaves of the laurel and acanthus.

No. 103. A fragment of a bas-relief, representing two of the goddesses, Latona and Diana, in procession. Similar bas-reliefs, in a more perfect state, are preserved in the Albani collection. The temple, which is here introduced, is probably that of Apollo, which stood in the street at Athens, called "the tripods."

No. 103\*. A small bas-relief, imperfect, representing Cybele seated.

No. 104. A fragment of a cinerary urn, on which are represented four figures in bas-relief.

No. 105. The upper part of the head of an Egyptian idol, in granite; the head is that of a lion, and is remarkable for being

ornamented with a crown of serpents, similar to that which is spoken of in the Rosetta inscription.

No. 106. A circular altar, from the island of Delos; it is ornamented with the heads of bulls and festoons, in very bold relief.

No. 106\*. A Greek inscription relating to Oropus.

No. 107. A fragment of a bas-relief, representing a figure standing upright in a dignified attitude; probably intended for Bacchus.

No. 107\*. The feet of a male statue, on the plinth.

No. 108. A bas-relief, imperfect; it represents three goddesses, one of whom is seated on a throne.

No. 109. A fragment of a bas-relief, representing part of the body and legs of a boy.

No. 110. A solid urn, or cenotaph, in the front of which two figures, a man and woman, are represented joining hands.

No. 111. A sepulchral column of Mysta: the Greek inscription informs us that she was a native of Miletus, daughter of Dionysius, and wife of Rhaton, who was a native of Thria, a town belonging to the tribe of Ceneis.

No. 112. A fragment of a square altar, which has probably been dedicated to Bacchus.

No. 113. A small tile, in terracotta, which has been used to cover the joints of the larger tiles. The front is enriched with a fleuron, and is also inscribed with the name of the maker, Athenæus.

No. 114. An unknown female head, the hair of which is confined within a close elegantly formed cap. The same style of head-dress is observable on some of the silver coins of Corinth.

No. 115. The head of a laughing figure, executed in the early hard style of Greek sculpture.

No. 116. The head of a middle-aged man, with a conical bonnet; most probably the head of a mariner.

No. 117. A head of the bearded Hercules.

No. 118. The upper part of the head of Minerva: the statuette to which it belonged, formed one of the principal figures in the west pediment of the Parthenon. This head was originally



covered with a bronze helmet, as appears from the holes by which it was fastened to the marble: and the sockets of the eyes, which were originally filled with metal or coloured stones, are now hollow. This fragment of a head, and the portion of a female chest, already described, (No. 75,) have both belonged to the same statue of Minerva.

No. 119. An unknown bearded head, very much mutilated: it is larger than life, and is crowned with a very thick cord-shaped diadem.

No. 120. A head of the bearded Hercules, similar to No. 117, but of smaller dimensions.

No. 121. A fragment of a head, crowned with vine leaves; it appears to have been executed at a declining period of the arts.

No. 122. An unknown female head, the hair of which is concealed within a close head-dress.

No. 123. A fragment of a bas-relief, representing an unknown female head: from the style of the hair, which is curiously plaited, we may fix the sculpture to about the time of Antoninus Pius.

No. 124. Part of the stem of a candelabrum, ornamented with four female figures, one of which is playing on the lyre, and the others, with joined hands, are leading the dance.

No. 125. A fragment of a statue of Hygeia.

No. 126. A fragment of a bas-relief, with part of an inscription.

No. 127—130. Four pieces of the frieze from the temple of Erectheus, at Athens; they are enriched with flowers and other ornaments, which are designed with the most perfect taste, and are chiselled with a degree of sharpness and precision truly admirable.

No. 131—147. Fragments of figures, many of which have belonged to the metopes of the Parthenon.

No. 148. A cinerary urn, ornamented in front with four standing figures; the first name is not legible; the others are Philia, Metrodora, and Meles.

No. 149. A sepulchral column of Thalia, the daughter of Callistratus, of Aexone.

No. 150. A fragment of a sepulchral stèle; the inscription is very imperfect, but records the name of Musonia.

No. 151. A fragment of a statue covered with drapery.

No. 152. A sepulchral Greek inscription, in ten verses, in memory of a young lady of extraordinary beauty, named Tryphera, who died at the early age of 25 years.

No. 153. A sepulchral Greek inscription, engraved on a piece of entablature. It consists of two lines in prose, and sixteen in pentameter verse. The name of the deceased was Publius Phædrus, a native of Sunium, son of Theophilus and Cecropia, and grandson of Pistoteles. The inscription states that he was of noble family, and that his death was followed by the universal regret of the Athenians, on account of his youth, learning, wisdom, and personal accomplishments.

No. 154. A piece of Doric entablature, originally painted.

No. 155. The upper part of a sepulchral stèle, inscribed with the name of Euphrosynus.

No. 156. A fragment of a colossal female statue, from one of the pediments of the Parthenon.

No. 157. A fragment of a decree; the beginning is wanting, and what remains is much mutilated. At the conclusion of the decree, it is ordained that the people of Hierapytna, in Crete, shall affix to it the public seal.

No. 158. A fragment of a bas-relief, on which are represented part of the skin of an animal, and the branch of a tree.

No. 159. A fragment of a very ancient Greek inscription from the Acropolis: it contains an account of certain expenses defrayed by those to whom the care of the public games was confided. The name of the Archon, under whom the stone was engraved, is effaced.

No. 160. A fragment of a bas-relief, representing the fore legs and part of the body of a bull.

No. 161. A fragment of a decree made by a society which is distinguished by a number of epithets, among which are two derived from the names of Hadrian and Antoninus. The society appears to have been formed of musicians, and the decree to

have been passed in honour of Bacchus and the Emperor Antoninus Pius. A patera is represented on the upper part of this marble.

No. 162. A fragment of a bas-relief, representing a female figure seated in a chair, with a child standing by her side; the upper part of the woman is wanting. This fragment is probably part of a sepulchral monument.

No. 163. A sepulchral solid urn, ornamented with reeds, and inscribed with the name of Timophon, the son of Timostratus, and a native of Anagyrus, whose inhabitants were of the tribe of Erechtheis.

No. 164. A sepulchral column, inscribed with the name of Socrates, son of Socrates, and a native of Ancyra, a city of Galatia.

No. 165. A portion of the cornice from the portico of the Erechtheum, at Athens.

No. 166. A fragment of a bas-relief, of large dimensions; it represents Hercules preparing to strike Diomedes, king of Thrace, whom he has already knocked down, and is holding by the hair of his head.

No. 167. A sepulchral solid urn, having three figures in bas-relief on the front. The inscription, underneath these figures, probably contained the names of the parties, but is too mutilated to admit of being deciphered.

No. 168. A sepulchral column of Menestratus, the son of Thoracides, and a native of Corinth.

No. 169. The upper part of a sepulchral stèle, having the inscription, as well as the arabesque ornament on the summit, perfect. The inscription is to the memory of Asclepiodorus the son of Thraco, and Epicydes the son of Asclepiodorus; both the deceased were natives of Olynthus, a city in Macedonia.

No. 170. A fragment of a Greek inscription; it is too imperfect to admit of a full explanation, but it seems to have been in honour of a person who had distinguished himself on some occasion, by great humanity.

No. 171. An amphora.

No. 172. A sepulchral stèle with a Greek inscription, consisting of four lines and a half, part of which is written in prose,

and part in verse. The inscription informs us that the monument was erected by a mother to the memory of her two sons, Diitrephas and Pericles, the former of whom was a soldier of Parium; and also to the memory of her daughter, whose name was Agnes, and that of her brother Demophoon, who was a soldier of Parium.

No. 173. A fleuron, from the temple of Ceres, at Eleusis.

No. 174. A capital of a pilaster.

No. 175. A sepulchral stèle, with an ornament of flowers on the summit. It is inscribed with the names of Hippocrates and Baucis.

No. 176. An amphora.

No. 177. A Greek inscription, imperfect, but of which fifty-five lines remain. It is written in the Bœotian, Æolic dialect, and is a treaty between the cities of Orchomenus, in Bœotia, and Elatæa, in Phocis, representing some payments due from the Orchomenians to the Elatæans. These payments were for the rent of certain pastures, which the people of Elatæa had let out to the Orchomenians. The treaty confirms the payment of the stipulated sums, and renews the treaty of pasturage for four years.

No. 177\*, 178\*. Two fragments of the north frieze of the Parthenon; the former is a part of the slab marked No. 35.

Nos. 178—193. Twenty-one fragments of Greek inscriptions, so imperfect as not to admit of particular description.

No. 199. The celebrated Sigeon inscription, first published by Chishull, in his "*Antiquitates Asiaticæ*," and afterwards, more correctly, by Chandler, in his "*Inscriptiones Antiquæ*." It is written in the most ancient Greek characters, and in the *bustrophedon* manner, that is to say, the lines follow each other in the same direction as the ox passes from one furrow to another in ploughing. The purport of the inscription is to record the presentation of three vessels, namely, a cup, a saucer or stand, and a strainer, for the use of the Prytaneum, or hall of justice, of the Sigeans. The name of the donor was Phanodicus, the son of Hermocrates, and a native of Proconnesus.

No. 200. A Greek inscription, imperfect, engraved in very



ancient characters; it seems to be an inventory of some treasures, probably those contained in the Parthenon, and which the Quæstors acknowledge to have received from their predecessors in the same office. The inscription not only fills one side of the marble, but also the right edge.

No. 201. The base on which a statue has stood; the feet, which still remain, are very wide apart, and show that the figure must have been in powerful action.

No. 202. A torso of a male figure, probably that of *Æsculapius*.

No. 203. A sepulchral column, to the memory of *Callis*, who was the daughter of *Strato*, and a native of the city of *Gargettus*.

No. 204. A base of a column, brought from the plains of *Troy*.

No. 205. A colossal statue of *Bacchus*, from the choragic monument of *Thrasyllus*, at *Athens*. It was originally placed on the summit of the edifice, at a height rather exceeding twenty-seven feet.

No. 206. A capital of a *Doric* column, from the *Propylæa*, at *Athens*.

No. 207. A piece of the shaft of one of the *Doric* columns of the *Parthenon*.

No. 208. A small statue of a *Muse*, without a head; it was probably intended to represent *Polyhymnia*.

No. 209. A sepulchral column, inscribed with the name of *Callimachus*, who was a native of the city of *Axeone*, and the son of *Callistratus*.

No. 210. A base of a column brought from the plains of *Troy*.

No. 211. An amphora.

No. 212. A sepulchral stèle, with a bas-relief, representing a man clothed in a tunic. The inscription over this figure, records the name of *Erasippus*, who was the son of *Callinicus*, and a native of *Oeum*, in *Attica*.

No. 213. A sepulchral stèle, in which an equestrian figure, with an attendant on foot, is represented in bas-relief. Above the figures is an inscription, consisting of three verses, of which

the second is a pentameter, and the two others, hexameters; they record the name of the deceased, Aristocles, who was the son of Menon, and a native of Piræus.

No. 214. A sepulchral stèle, with a very ancient inscription, to the memory of Aristophosa, and others. A peculiarity occurs in this inscription, namely, that the letters *vo* are twice used for *vous*.

No. 215. An amphora.

No. 216. A Greek inscription, imperfect, containing an account of the treasures of some temple, probably those of the Parthenon. The characters are of a much more modern form than in the inscription of the same kind (No. 200).

No. 217. The upper part of a sepulchral column, with an inscription to the memory of a person named Simon, who was the son of Aristus, and a native of Halæ, in Attica.

No. 218. A fragment of a sepulchral stèle, from which the bas-relief has been almost entirely broken away; the inscription is to the memory of Hieroclea, the daughter of Leucius.

No. 219. A votive monument with two Greek verses, signifying that Honorarius had dedicated some lamps, which he won in the games, to Mercury and Hercules.

No. 220. A piece of a frieze, or architectural ornament, from the tomb of Agamemnon, at Mycenæ. The sculpture exceedingly ancient. The stone is of a brilliant green colour.

No. 221. Another piece of frieze, or architectural ornament, from the same place as the last. The colour of the stone is bright red.

No. 222. A fragment of a Greek inscription, containing a list of Athenians, with the Townships to which they respectively belonged. We read the names of no less than twelve different townships in this small fragment; namely, according to the order in which they occur, Sunium, Ionidæ, Alopece, Pallene, Halæ, Ericea, Colonus, Sphettus, Ceriadæ, Thoricus, Hephæstia, and Bate.

No. 223. A votive Greek inscription, dedicated by some sailors, as a mark of their gratitude, to Apollo of Tarsus.

No. 224. Ditto, dedicated by Georgias, the Gymnasiarch.

No. 225. A sepulchral column with an inscription to the memory of Theodotus, who was the son of Diodorus, and a native of Antioch.

No. 226. The upper part of a sepulchral stèle, ornamented with leaves and flowers; the inscription is to the memory of Chabrias.

No. 227. A bas-relief, representing two divinities, namely, Jupiter seated on a throne, and Juno standing before him; the latter is removing the veil from her face, as if to address the king of the gods.

No. 228. A very large funeral urn, solid, and without any inscription. It has three figures in bas-relief.

No. 229. A sepulchral stèle. The bas-relief in front, the lower part of which is broken away, represents two females joining hands, one of whom is seated and veiled, the other standing. Between these appears an old man, clothed in a tunic, and standing in a pensive attitude.

No. 230. A fragment of a Greek inscription; it is the latter part of a decree in honour of a person who had deserved well of some particular city. It is directed, that the decree shall be engraved on marble, and placed in the temple of Neptune and Amphitrite. It appears, from the inscription immediately following, that the city here alluded to was that of the island of Tenos. Strabo and Tacitus mention a celebrated temple that was dedicated to Neptune in this island, and it is highly probable that the same temple was dedicated to Amphitrite, as well as to Neptune. Neptune and his symbols frequently occur on the medals of Tenos.

No. 231. A decree of the people of Tenos, in honour of Ammonius, their benefactor: this decree, like the last, is directed to be engraved on marble, and affixed in the temple of Neptune and Amphitrite.

No. 232. A fragment of a decree of the people of Tenos, in honour of some benefactor, whose name is not preserved on the marble.

No. 233. A fragment of a public act of the Athenians; it consists of twenty-one imperfect lines, and seems to relate to

the repair of the pavements and roads in the neighbourhood of Athens.

No. 234. A fragment of a public act relating to the people of Athens and Myrina.

No. 235. A bas-relief, representing a Bacchanalian group, found among the ruins of the theatre of Bacchus, on the south west of the Acropolis.

No. 236. A bas-relief, imperfect, representing a charioteer driving four horses at full speed; a figure of Victory is flying towards him with a crown.

No. 236\*. A bas-relief, imperfect, inscribed with the names of Aristodice, Aristarchus, and Athenais, natives of Sestus. *Presented, in 1785, by the Dilettanti Society.*

No. 237. A solid funeral urn, of large dimensions. It has a bas-relief in front, representing two figures joining hands; these figures consist of a female who is seated, and a man who is standing before her. The Greek inscription gives us the names of both persons: one is Pamphilus, the son of Mixiades, and a native of Aegilia; and the other is Archippe, the daughter of Mixiades.

No. 238. A bas-relief, representing Hygeia feeding a serpent out of a patera. She is seated on a throne which is covered with a cushion, and her feet are placed upon a footstool. She wears a high ornament, or tutulus, on her head, and she has a fan, in the shape of an ivy leaf, in her left hand.

No. 239. A solid sepulchral urn, with a bas-relief representing five figures, executed in a singularly rude style. Over the warrior is the name of Sosippus, in Greek letters.

No. 240. A sepulchral column, inscribed with the name of Anaxicrates, an Athenian, the son of Dexiochus; beneath the inscription is the representation of a sepulchral urn, executed in very low relief.

No. 241. A Greek inscription: it is a prayer in behalf of Euphrosynus.

No. 242. A sepulchral inscription, in six elegiac verses, to a young man of the name of Plutarchus, who died in Ausonia, at a distance from his native country.



No. 243. An architectural fragment, which has formed one of the ornaments of a roof.

No. 244. A part of a colossal foot, probably belonging to a figure in one of the pediments of the Parthenon.

Nos. 245—251. Seven bas-reliefs, of small dimensions; they represent various parts of the human body, and have been offered up as vows to Jupiter Hypsistos, praying for the cure of diseases in those parts. Some of these bas-reliefs appear to have been presented by the parties in gratitude for cures already received.

No. 252. A fragment of a bas-relief, similar to those just described. The part of the body which had received a cure has been broken off: but the inscription implies, that Syntrophus presents it as a mark of his gratitude to Jupiter Hypsistos.

No. 253. A fragment of a similar bas-relief; the inscription has been broken off, but the part represented is a foot.

No. 254. An architectural fragment, similar to No. 243.

No. 255. A fragment of an unknown female head.

No. 256. The left knee of a colossal statue of very fine work: it has probably belonged to a figure in one of the pediments of the Parthenon.

Nos. 257, 258. Two bas-reliefs, which formed part of the frieze of a temple of the Ionic order (near the Propylæa at Athens), and dedicated to Aglauros. The subject represented on them is a combat between the Greeks and Persians.

Nos. 259, 260. Two bas-reliefs, from the same temple: the combatants appear to be all Greeks.

Nos. 261—272. Fragments of colossal statues, some of which have probably belonged to figures which stood in the pediments of the Parthenon.

No. 273. A colossal head, much mutilated. It was found in the temple of Nemesis, at Rhamnus, in Attica, and is supposed to be the head of Nemesis.

No. 274. A sepulchral solid urn, with a bas-relief representing three figures, one of which is seated. The inscription presents us with the following names: Archagoras, Pythyllis, and Polystratus.

No. 275. A sepulchral column, with an inscription to the memory of Biottus, who was the son of Philoxenus, and a native of Diradium.

No. 276. A bas-relief, representing a narrow upright vase with one handle; the form of this vase very much resembles that of the solid urns, so often used by the Greeks as sepulchral monuments.

No. 277. A Greek inscription, imperfect and very much defaced. It seems to be an inventory of valuable articles contained in some temple.

No. 278. A sepulchral column, inscribed with the name of Botrychus, son of Euphanus, and a native of Heraclea.

No. 279. A fragment of a bas-relief, representing a female sitting.

No. 280. A fragment of a Greek inscription; it is a decree of the people of Athens in honour of Hosacharas, a Macedonian. This decree was passed in the Archonship of Nicodorus, in the 3d year of the 116th Olympiad.

No. 281. A fragment of a decree of the Athenians, engraved on a very large piece of marble. So much has been broken away from this inscription that the precise object of it is not easily collected; it is ordained, however, that the decree shall be fixed up in the Acropolis.

No. 282. A fragment of a Greek inscription, engraved in very ancient characters. It seems to be a treaty between the Athenians and the people of Rhegium, a town of the Bruttii, in Italy.

No. 283. A Greek inscription, imperfect, engraved in very small characters; it is an enumeration of the sacred dresses which belonged to some temple.

No. 284. A fragment of a bas-relief, representing a procession of three figures, the last of which carries a large basket on his head; they are accompanied by two children.

No. 285. A sun-dial, with four different dials represented on as many faces. The inscription imports that it is the work of Phædras, the son of Zoilus, a native of Pæania. From the form of the letters of this inscription, the sun-dial cannot have

been made much earlier than the time of the Emperor Severus; it was found at Athens.

No. 286. A fragment of a Greek inscription; it consists of twenty lines of very ancient characters, and seems to be a part of a treaty.

No. 287. A Greek inscription, imperfect.

No. 288. Ditto, relating to the Erythræans; the characters are very ancient.

No. 289. A Greek inscription, imperfect at the end, being a contract respecting the letting of some lands and salt-pits by the people of Piræus.

No. 290. A very ancient Greek inscription, which has served as an epitaph on the tomb of the Athenian warriors killed at Potidæa. This inscription, which originally consisted of twelve elegiac verses, has suffered from the injuries of time.

No. 291. A piece of the architrave belonging to the temple of Erectheus, at Athens.

No. 292. A funeral inscription to the memory of Polyllus; it consists of one line in prose, and two in verse. The line in prose gives us only the name and titles of Polyllus, and the verses intimate that Polystratus had erected a statue to the deceased, and had placed it under the protection of Minerva. The marble on which this inscription is cut formed a part of the base on which the statue stood.

No. 292\*. The upper part of a sepulchral stèle, inscribed with the name of Eumachus, who was the son of Eumachus, and of the city of Alopece.

No. 293. A small statue of a boy, imperfect; he is in the attitude of looking up.

No. 294. A fragment of a metope of the Parthenon; it is the torso of one of the Lapithæ.

No. 295. The capital of an Ionic column belonging to a temple of Diana, at Daphne, in the road to Eleusis.

No. 296. A female torso, covered with drapery.

No. 297. A piece of the shaft of a small Ionic column, the lower part of which is fluted and reeded.

No. 298. A Greek inscription, engraved on two sides of a

large piece of marble. It is an inventory of the sacred treasures belonging to the Parthenon.

No. 299. A piece of the ceiling of the temple of Eretheus, at Athens.

No. 299\*. The lower part of a female statue, covered with drapery.

No. 300. A bronze urn, very richly wrought. It was found enclosed within the marble vase in which it now stands, in a tumulus on the road that leads from Port Piræus to the Salaminian ferry and Eleusis. At the time of its discovery, this beautiful urn contained a quantity of burnt bones, a small vase of alabaster, and a wreath of myrtle in gold.

No. 301. A large marble vase; it is of an oval form, and within it was found the bronze urn described in the preceding number.

No. 302. A Greek inscription, engraved on two sides of a tablet of marble. It is a decree of the council of the Bæotians, ordaining the election of three extraordinary magistrates, who, in concert with the ordinary magistrates, were to take charge of the recasting some articles of gold and silver, belonging to the temple of Amphiaraus, and which had been injured by the effects of time.

No. 303. A piece of the shaft of a column belonging to the temple of Eretheus, at Athens.

No. 304. A piece of the shaft of a column, also belonging to the temple of Eretheus.

No. 305. A Greek inscription, engraved on two sides of a thick slab of marble. It is an inventory of the valuable articles which were kept in the Opisthodomos of the Parthenon, at Athens.

No. 305\*. A sepulchral column of large dimensions; it is inscribed with the name of Aristides, who was the son of Lysimachus, and a native of Estiæa.

No. 306. An imperfect statue of a youth; it is of the size of life, and of the most exquisite workmanship.

No. 306\*. Part of the capital of an Ionic column.

No. 307. A circular altar, brought from the island of Delos.



It is ornamented with the heads of bulls, from which festoons of fruit and flowers are suspended.\*

No. 307 \*. A female statue without head and arms, found in the temple of Themis, at Rhamnus, in Attica.

No. 308. A part of a Doric entablature, from the Propylæa, at Athens.

No. 308 \*. The capital of a Corinthian column.

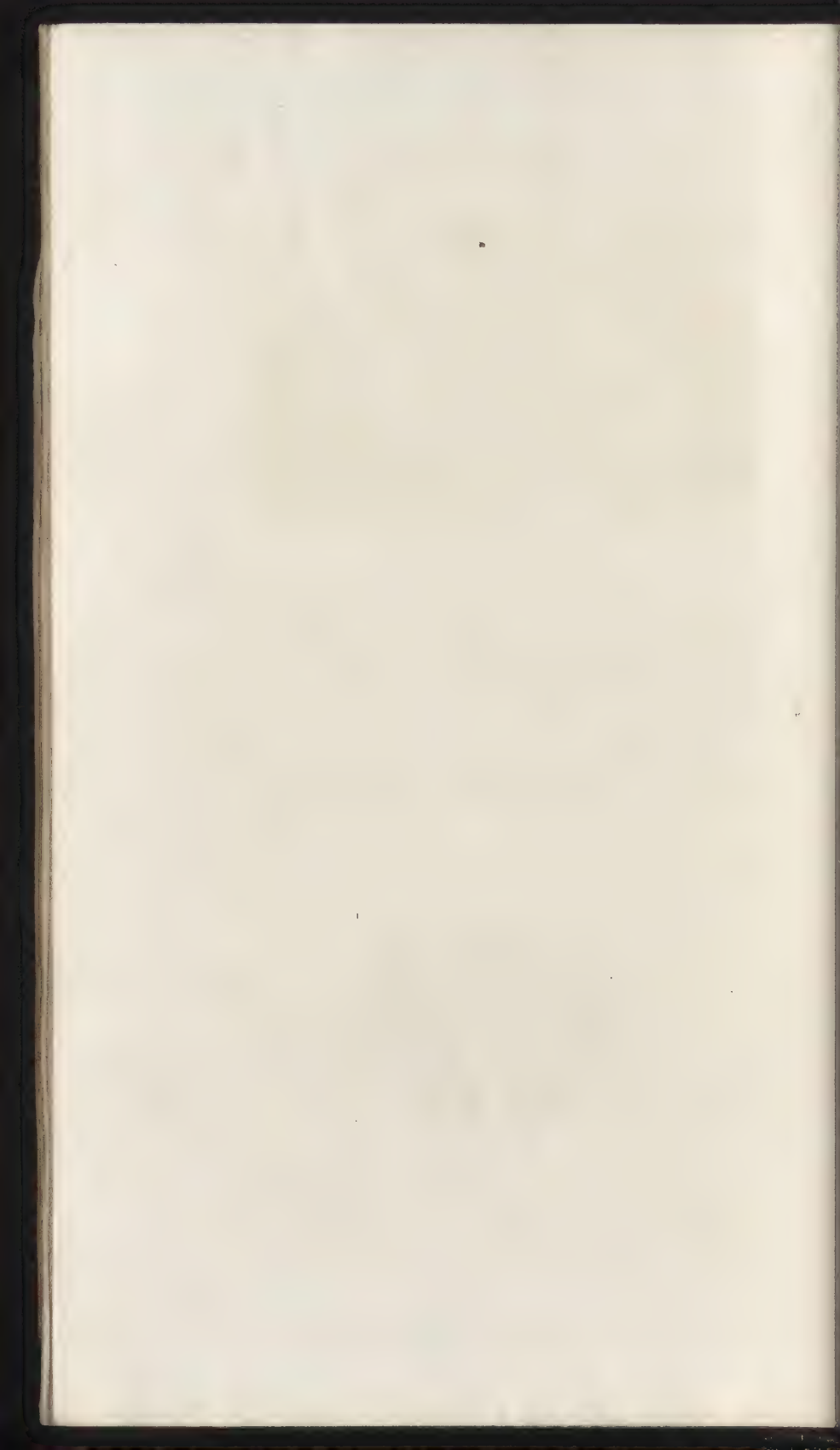
No. 309. A Greek inscription, engraved on three sides of a piece of marble. The characters are extremely ancient; but unfortunately the marble has been very much mutilated, and the letters defaced.

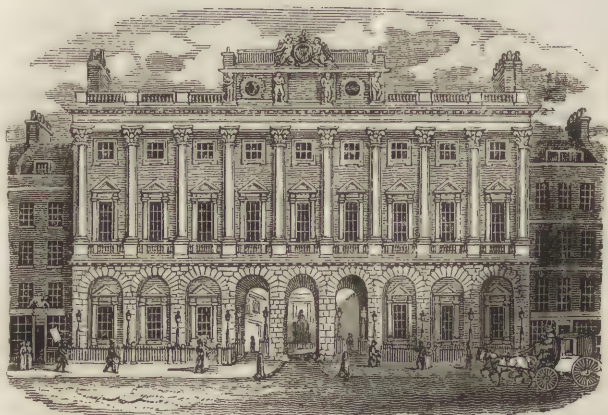
No. 310. The upper part of the shaft of a small Ionic column.

No. 311. A Greek inscription, engraved on two surfaces of a tablet of marble. It is an inventory of articles of gold and silver belonging to the Parthenon, and which the quæstors of the temple acknowledge that they have received from their predecessors.

No. 312. A piece of the shaft of an Ionic column, belonging to the temple of Erectheus, at Athens.







*Front View of Somerset-House.*

## THE ROYAL ACADEMY OF ARTS, SOMERSET-HOUSE.

*Brief Sketch of the Origin and Progress of the Arts of Painting and Sculpture in England, up to the Foundation of the Royal Academy, with an Account of that Institution, and a Catalogue of the Works presented by the Academicians on their Election, with the dates to each.*

THE Arts of PAINTING and SCULPTURE were so little cultivated in England until the middle of the last century, that foreigners questioned our qualifications to arrive at perfection in the productions of Art; happily, since that period, we have witnessed the most splendid efforts towards superiority, and abound in examples, which must testify to future ages, that Englishmen labour under no defect, either of climate or constitution, which can prevent them from equalling (if not excelling) their European neighbours, and eventually of rivalling the most splendid monuments of antiquity.

It may not be uninteresting, after glancing at the pro-

gress we have made to perfection, to trace, briefly, the steps by which we have attained our present elevation. In the reign of George the First, the Arts were at the lowest ebb, and the progress, from that period to the middle of the succeeding reign, was by very slow and weak advances. At this time, our English artists were chiefly employed in the painting of ceilings and staircases, or the decorating the panels and compartments over chimneys and doors, chiefly from the designs of some eminent foreigner. This fashion continued for about half a century, but declined rapidly at the period when Exhibitions were first established, and was shortly after wholly discontinued. In the early part of the last century, the booksellers began to decorate their publications in a style of superior elegance, and by this means called into action the united services of the painter and engraver, who were then literally struggling for existence. After the peace of Aix-la-Chapelle, the nation became roused to a spirit of exertion and improvement in the Arts, and several institutions or societies were formed for the avowed purpose of encouraging native talent. Among the earliest were the Antigallican and Dilettanti societies; but the most effective was the Society for the Encouragement of Arts, Manufactures, and Commerce. The Antigallican was composed of a number of persons of rank and consequence, who entered into a resolution of employing British productions in preference to French importations, with which the country at that time abounded; and it must be confessed, that although their attentions were not solely directed to the promotion of the Fine Arts, yet their patriotic example produced the first great stimulus to exertion in their countrymen. The Dilettanti Society was originally commenced upon political principles, but soon changed entirely the object of their meetings, and devoted their funds and attentions to the encouragement of the Arts. It was to this Society we owe the first attempt to



establish a public Academy for the study of Painting and Sculpture, for which purpose, they deputed General GREY, one of their members, to attend a meeting of artists held with that view; but the event was not concluded, on account of some disagreement respecting the intended government of the institution. From the accumulated funds of this Society, the Arts, in their infancy, derived great benefits. In the year 1775, they sent a student to Rome, upon their pension, to complete his studies in painting; *Stuart's Antiquities of Athens*, left unfinished at his death, was, by their liberal assistance, completed. The Society of Arts, Manufactures, and Commerce, was originally founded in 1754, by a very select number of noblemen and gentlemen, and one of their first propositions was the giving rewards to young artists, male and female, under the age of 14, and between 14 and 17, according to their degrees of merit, the highest sums awarded being 15*l*. The first of these incitements to genius was given on the 29th of January, 1755; Lord FOLKESTONE and Lord ROMNEY, were the chief patrons. From the great success of their scheme, their attention was soon extended to the mature artist, and premiums offered for original designs in historical painting, sculpture, and architecture.

These patriotic and noble exertions were continued during a space of twenty-two years, during which period, they expended the sum of 7,926*l*. 5*s*. besides 100 medals of gold and silver, in the patronage of the arts of painting, sculpture, and architecture. Under their auspices, the advancement was rapid and successful, nor did the Society discontinue their laudable efforts to this favourite subject, until his late Majesty, George the Third, by founding the Royal Academy, rendered their exertions, in favour of the polite arts, less necessary. They then prudently turned their attention to the encouragement of agriculture and chemistry, in which they have been equally successful.

The exertions of these Societies received very essential aid from the liberality and patriotic ardour of an individual nobleman, the then Duke of RICHMOND, who, soon after his return from his travels, opened an admirable school for the study of painting and sculpture, at his own house, in Privy-Garden, Whitehall: here a gallery was fitted up, with every convenience requisite for the accommodation of students, and furnished with upwards of 50 casts in plaster, from the most approved antique and modern figures, at that time at Rome and Florence. Messrs. CIPRIANI and WILTON had the direction and arrangement, and the only introduction necessary for the student, was a note to the porter of the statue rooms at Richmond-House, from either of those artists. It was in this school, that the first perceptions of that purity of taste, which is the distinguishing feature of the English artist, were perceived and cultivated, and an anatomical knowledge of the human form perfected. When it is considered that this was the first gallery opened in this country for the study of the antique, it will be readily conceived, that the advantages to the rising artist were in proportion to the unexampled munificence of the founder. On the foundation of the Royal Academy, this gallery was nearly neglected, except by a few of the chartered Society of Artists, who were opposed to the Academicians, and obtained his Grace's permission to continue the school for the advantage of their pupils: it, however, soon afterwards sunk into oblivion.

Previous to the foundation of the Royal Academy there existed several select societies of Artists, not regularly formed or governed by any specific regulations, but meeting at the private houses of different artists of eminence (who had each his particular friends), for the purpose of prosecuting their studies. VERTUE, the Engraver, it is stated by WALPOLE, drew in an academy, formed by

several artists, with SIR GODFREY KNELLER at their head, in the year 1711. SIR JAMES THORNHILL, we find, by the same authority, formed an academy in his house, in the Piazza, Covent Garden, 1724, but it did not continue long, on account of his death, which took place in the year 1734. After this a few Artists, feeling the necessity of a living model, established themselves in a large room, in Grey-hound Court, Arundel Street; the principal conductor of this party was Mr. G. MICHEAL MOSER, afterwards first keeper of the Royal Academy; in this situation the study of the human figure was carried on till the year 1739, when they removed to Peter's Court, St. Martin's Lane; and, in 1767, they again removed to a more extensive and eligible room in Pall Mall, rendered necessary by their increasing members. But a permanent and more conspicuous establishment, comprehending other advantages, was still wanting. On this account the principal Artists met, and, by a circular, invited their brethren to meet them, and unite in forming a Public Academy. It appears, however, no good resulted from this meeting, which took place at the time appointed, and they remained in St. Martin's Lane for above fourteen years afterwards, with no other support than the individual subscriptions of the Members. On the incorporation of the Foundling Hospital, in 1739, many of the principal Artists voluntarily exerted their talents, for the purpose of ornamenting several of the apartments; the pictures thus produced were permitted to be seen by any visitor, upon proper application; the spectacle was perfectly new in this country, and made a considerable impression, and the favourable reception the works of these generous Artists experienced, impressed the majority with the idea of forming a public exhibition; which scheme they carried into effect in the following year, in the large room of the



Society for the Encouragement of Arts, &c., which was liberally granted for the occasion. Here the first public exhibition opened, April 21, 1760; to this the public were admitted gratis. Sixpence was charged for catalogues to those who required them. The success was more than equal to expectation; and, in consequence, they, next year, engaged the great room, Spring Gardens, and opened on the 9th of May; here the catalogue was the ticket of admission, for which one shilling was charged; consequently one catalogue would admit a whole family, and this gave rise to great confusion, which was altered on their opening the next year, May 17, when the price of admission was fixed at one shilling each person. The conciliatory preface issued on that occasion was remarkably well written; and there is one part in particular which, for the *benefit* of the present Academicians, we shall here transcribe\*.—"The purpose of this Exhibition is not to *enrich the Artist*, but to *advance the Art*; the eminent are not *flattered with preference*, nor the obscure *insulted with contempt*; whoever hopes to *deserve* public favour is here invited to display his merit." We trust this hint of Dr. JOHNSON's will not be lost upon the present R. A.'s. A few young Artists continued the exhibition in the Strand, until 1764, when they engaged a large room in Maiden Lane, Covent Garden, where they exhibited for two seasons (namely, 1765 and 1766,) when they agreed with Mr. Christie for the use of his new rooms in Pall Mall, then just built; here they lingered for eight years, till 1774, and then removed to St. Alban's Street, where, after one exhibition, they never more encountered public notice. At this time there were annually three exhibitions of English Artists, namely, the Royal Academy, the Chartered Society, and the last-named, who styled themselves the Free

\* This curious document will be found at length in Edwards's *Anecdotes of Painters*.



Society of Artists. The Artists who formed the Spring Garden Society, having been very successful in their exhibitions, solicited and obtained a charter from his late Majesty, which legalized and confirmed them under the King's signature, on the 26th day of January, 1765. The charter, thus granted, was composed in so loose and unguarded a manner that dissensions soon arose, which, in the end, produced the dissolution of the Society. HAYMAN was excluded from the chair by a cabal, and Mr. KIRBY elected in his place; this revolution in the order of the Society induced the eight following, who had been in the directory, to resign their offices, and retire from the Society; this they formally signified in a letter (dated November 10, 1768) to the new President, subscribed JOSEPH WILTON, EDWARD PENNY, RICHARD WILSON, BENJAMIN WEST, WILLIAM CHAMBERS, G. M. MOSER, PAUL SANBY, and F. M. NEWTON. This event caused a great sensation with the lovers of the Arts, and spread dismay and consternation among the refractory Members when they discovered that the Establishment of a Royal Academy would be the consequence of their folly. A petition was presented to His Majesty on behalf of a numerous body of Artists of great respectability, soliciting his patronage and protection to such an Institution, signed by F. COTES, G. M. MOSER, BENJAMIN WEST, and WILLIAM CHAMBERS, the Architect, who had the honour of receiving His Majesty's ready assent. Thus, after many fruitless attempts and persevering efforts, made by the most considerable Artists of the kingdom for upwards of sixty years, a Royal Academy was founded under the immediate patronage and protection of the King of England. Although thus established, the Society was under the necessity of remaining, for some time, in places very unsuitable to its importance; it was first held, *pro tempore*, in some large auction-rooms oppo-

site to Market Lane, Pall Mall, and here the first lecture was delivered, October 6, 1769, by Dr. WILLIAM HUNTER, who was the first professor of anatomy; there they remained till 1771, when His Majesty was pleased to grant them the use of the royal apartments in Old Somerset Palace. The library was opened for the use of students, the lectures regularly delivered, the establishment fixed to its full extent, and, in 1773, the keeper was also accommodated in the building: but they were still obliged to continue their exhibitions at their old rooms in Pall Mall. In 1774, an act passed for embanking the Thames before Somerset House, and to enable His Majesty to direct the building of certain offices, when he was pleased to order that the Royal Society, the Antiquaries Society, and the Royal Academy, should all be united under one roof. The Royal Academy opened their first exhibition at Somerset House, May 1, 1780, and the lectures commenced October 23, of the same year. The keeper and secretary had both suitable apartments assigned them, and the establishment was completely effected in a manner suitable to the dignity of the royal Founder, and in the highest degree honourable to the country.

It may possibly excite surprise in the reader, that I have not indulged in any remarks, or given critical descriptions of the Presentation Works of the Royal Academicians, as of other collections. Now although I can satisfy the Public in this particular, and free myself from all charge of neglect, I am doubtful if I shall not excite another and a very different feeling in every liberal mind, when I state, that I applied by letter to the keeper for permission to view the Council Room of the Academy, wherein these works are deposited, and therein distinctly stated my object and intentions; but up to the time of this work being printed I have never received any reply: of course I did not repeat the application. My recollection of some of these

works would have enabled me to have hazarded remarks, but as I could not do justice to the whole, I have thought it better to give a correct catalogue, abstaining alike from criticism or description. Of the motives for such prohibition in a public body I am at a loss to conjecture; but as the Academicians *annually* print a list of these works, with their catalogue, and as *regularly cover over the greater part with baize and other material to hide them from the view of the visitors*, I must suppose they are determined that the sacredness of their Academical Depository shall not be violated by the public eye, or subjected to the liberal and independent remarks of honest criticism.

## COUNCIL ROOM

### OF THE ROYAL ACADEMY OF ARTS,

IN WHICH ARE DEPOSITED THE WORKS PRESENTED BY THE  
ACADEMICIANS ON THEIR ELECTION.

Description.	Name.	Date.
1. Bacchanalian, - - - -	J. Ward, R. A. -	1812.
2. Thor battering the Serpent of Midgard, in the Boat of Hymer the Giant.—Edda of Sæmundus, -	H. Fuseli, R. A., -	1792.
3. Tuning, - - - -	A. E. Chalone, R. A., -	1816.
4. Venus and Cupid, - - - -	H. Bone, R. A., -	1812.
5. Boys digging for a Rat, - -	D. Wilkie, R. A., -	1812.
6. Bust of Lord Thurlow, - -	C. Rossi, R. A., -	1801.
7. A Bacchanalian Group, in bronze, -	W. Theed, R. A., -	1813.
8. Gipsy Girl, - - - -	T. Lawrence, R. A., -	1794.
9. Equestrian Statue of His late Majesty, - - - -	A. Carlini, R. A., -	1769.
10. Ganymede: alto-relievo, in marble,	R. Westmacott, R. A.,	1812.
11. Marble Head—Sickness,	J. Bacon, R. A., -	1778.

Description.	Name.	Date.
12. Peasant Boy, - - -	R. Westall, R. A.,	1794.
13. Landscape, - - -	Sir F. Bourgeois, R. A.,	1792.
14. An Eagle and Vulture disputing with a Hyæna, - - -	P. Reinagle, R. A.,	1812.
15. Landscape, - - -	T. Gainsborough, R. A.,	1769.
16. Age and Infancy, - - -	J. Opie, R. A.,	1786.
17. Don Quixote and Sancho, - - -	R. Smirke, R. A.,	1792.
18. Morning, - - -	A. W. Callcott, R. A.,	1810.
19. Venus and Adonis, - - -	T. Phillips, R. A.,	1808.
20. Death of Virginia, - - -	H. Tresham, R. A.,	1799.
21. Landscape, - - -	E. Garvey, R. A.,	1782.
22. Portrait of Sir W. Chambers, - - -	Sir J. Reynolds, R. A.,	1770.
23. Flowers, - - -	Mary Moser, (late Mrs. Lloyd,) R. A.,	1770.
24. Boy and Kitten, - - -	W. Owen, R. A.,	1806.
25. Prospero and Miranda, - - -	H. Thomson, R. A.,	1804.
26. A Coast Scene, - - -	J. Farington, R. A.,	1785.
27. Landscape, - - -	P. J. De Louthembourg, R. A.,	1780.
28. Samson and Delilah - - -	J. F. Rigaud, R. A.,	1783.
29. The Tribute Money, - - -	J. S. Copley, R. A.,	1786.
30. Portrait of His Royal Highness the Prince of Wales, - - -	Sir. W. Beechey, R. A.,	1798.
31. Dorinda wounded by Silvio, Pastor Fido, - - -	S. Woodforde, R. A.,	1807.
32. Venus and Cupid, - - -	R. Cosway, R. A.,	-
33. Hindoo Temples at Bindrabund, on the Jumna, - - -	T. Daniell, R. A.,	1799.
34. Portrait of J. Hoppner, R. A., - - -	J. Hoppner, R. A.,	1809.
35. The Village Buffoon, - - -	W. Mulready, R. A.,	1816.
36. Portrait of Sir J. Reynolds, - - -	Sir J. Reynolds, P.R.A.	1770.
37. Jael and Sisera.—Judges, iv. 21. - - -	J. Northcote, R. A.,	1787.
38. Sir Trevisan fleeing from Despair.— Spencer's Faerie Queen, - - -	A. Cooper, R. A.,	1821.
39. Young Anglers. - - -	W. Collins, R. A.,	1821.
40. Horses, - - -	S. Gilpin, R. A.,	1797.
41. Proclaiming the Young King Joash. 2 Chron. xxiii. 11. - - -	E. Bird, R. A.,	1816.
42. Jewish Rabbi, - - -	J. Jackson, R. A.,	1817.



Description.	Name.	Date.
43. View of Dolbadden Castle, North Wales, - - - - -	J. M. W. Turner, R. A.,	1801.
44. Vertumnus and Pomona, - - - - -	W. Hamilton, R. A.,	1789.
45. Belisarius, - - - - -	M. A. Shee, R. A.,	1808.
46. Children, - - - - -	W. Peters, R. A.,	1777.
47. Ganymede, - - - - -	W. Hilton, R. A.,	1820.
48. Apollo and Marpessa: marble bas- relief, - - - - -	J. Flaxman, R. A.,	1800.
49. Marble Bust of B. West, Esq., P. R. A., - - - - -	F. L. Chantrey, R. A.,	1818.
50. Charity, - - - - -	T. Stothard, R. A.,	1794.
51. The Four Angels loosed from the River Euphrates.—Rev. chap. ix. ver. 15. - - - - -	H. Howard, R. A.,	1808.
52. Christ blessing little Children.— Matthew, chap. xxii. ver. 21. - - - - -	B. West, Esq., R. A.,	1769.
53. A Falling Giant, marble statue, - - - - -	T. Banks, R. A.	1786.
54. A Scene in Otaheite, - - - - -	J. Webber, R. A.,	1791.
55. Portrait of M. Bromfield, Surgeon, - - - - -	F. Cotes, R. A.,	-
56. Boy and Rabbit, - - - - -	H. Raeburn, R. A.,	1816.
57. Peasant Boy, - - - - -	F. Wheatley, R. A.,	1791.
58. Portrait of N. Hone, R. A., - - - - -	N. Hone, R. A.,	-
59. Portrait of T. Gainsborough, - - - - -	T. Gainsborough, R. A.,	-
60. Architectural Elevation, - - - - -	J. Yenn, R. A.,	1791.
61. Design for a New House of Lords, &c., - - - - -	J. Soane, R. A.,	1802.
62. Shipping, - - - - -	D. Serres, R. A.,	1769.
63. View of the Ghauts at Benares, - - - - -	W. Hodges, R. A.,	1787.
64. Demoniac, - - - - -	G. Dawe, R. A.,	1814.
65. Restoration of the Acropolis of Athens, - - - - -	R. Smirke, jun., R. A.,	1812.
66. Design for a Mausoleum, - - - - -	J. Wyatt, R. A.,	1785.
67. Portrait of his Father, - - - - -	F. Cotes, R. A.,	1817.
68. Flowers, - - - - -	Mary Moser, (late Mrs. Lloyd,) R. A.,	1769.
69. Portrait of W. Hunter, M. D., - - - - -	M. Chamberlin, R. A.,	1769.
70. Naomi and Ruth, - - - - -	J. Russell, R. A.,	1788.
71. Cottagers, - - - - -	W. R. Bigg, R. A.,	1814.
72. Eve, a figure in marble, - - - - -	E. H. Baily, R. A.,	1821.

Description.	Name.	Date.
73. Ceres, disconsolate for the Loss of Proserpine, rejects the solicitation of Iris, sent to her by Jupiter,	- R. Cook, R. A., -	- 1822.
74. Portrait of Guiseppe Marchi,	- Sir J. Reynolds, P. R. A.	

The paintings in the centre compartments of the ceiling are by B. West, late P. R. A.

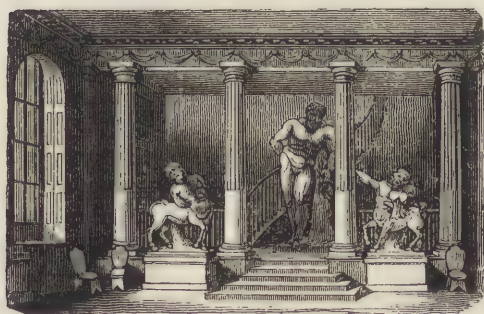
The circular picture represents the Graces unveiling Nature ; those surrounding it, the Four Elements.

The four large oval paintings at the extremities of the ceiling represent Composition, Invention, Design, and Colouring ; and are executed by Angelica Kauffman, R. A.

In the angles of the ceiling are four heads, by Biaggio Rebecca, A. R. A.

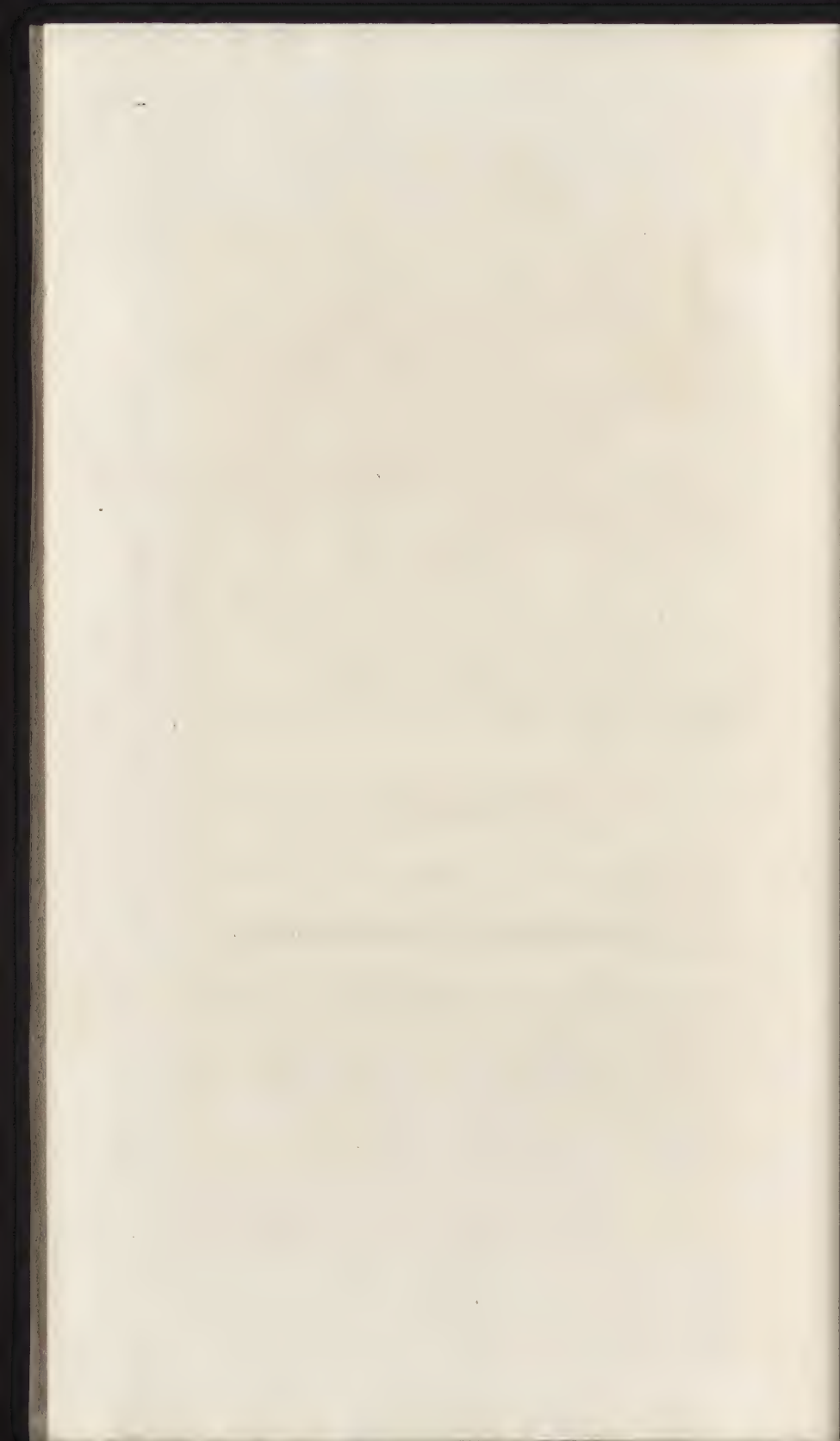
The portraits of the late King and Queen at the head of the room, painted by Sir J. Reynolds, P. R. A., were presented to the Royal Academy by its Most Gracious Founder.

The casts in this room are a part of the collection presented to the Royal Academy by His present Majesty when Prince Regent.



*Entrance Hall, Royal Academy.*

A CRITICAL AND DESCRIPTIVE  
CATALOGUE  
OF THE  
SPLENDID COLLECTION OF PAINTINGS  
IN THE  
ITALIAN, FLEMISH, AND ENGLISH, SCHOOLS;  
BELONGING TO THE  
MARQUESS OF STAFFORD,  
IN THE  
*GALLERIES OF CLEVELAND-HOUSE.*







### CLEVELAND-HOUSE.

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Wealth has its charms; Heav'n sheds the bounteous claim;  
Yet poor the treasures, if unknown to fame.  
Who knows not Pelia's sage, or Lycia's chief,  
Of Glory's structure each the proud relief.—PINDAR, P. O. iii.

THE spirit lighted up by the patronage and influence of Pericles, spread with patriotic ardour through every rank, and was universally diffused throughout Greece. Much of this glorious feeling, no doubt, was assisted by the elevated dignity of character in the State, directing the application of arts, so lovely in themselves, and so powerful in their operations on the minds of the people. The liberal patronage bestowed on artists, by the Grecian princes and nobles, was not in the cultivation of a posthumous fame for themselves or their immediate connexions; virtue and genius of every order and science was consecrated to the glory of the state throughout all the various pursuits of civic life, and every one who had be-

nefited their country, became a part of the public fame. It was this imposing combination, this splendid appropriation of all that was great and noble, whether of genius, strength, heroism, or mental intellect, that has surrounded the classic city, even in ruins, with such a variegated crown of everlasting fame, such an eternal halo of resplendant glory. The noble owner of this splendid collection, was the first great patron of the arts in the metropolis who opened his valuable paintings to the public view, and, like Pericles, gave a new epoch to the arts of his country; an example which has since been laudably followed by many others, who are equally emulous in improving the taste of society, and cultivating the fine arts. This event, which reflects so much honour on the noble Marquess, took place in May, 1806, since which time, the public have been, for four months in the year, regularly admitted, by tickets, to view these superlative specimens of the great masters, under the following

#### REGULATIONS:

The visitors are admitted on the Wednesday in each week, during the months of May, June, and July, between the hours of twelve and five o'clock. Applications for tickets, are inserted in a book, kept by the porter, at the door of Cleveland-house, any day, (except Tuesday,) when the tickets are issued for admission on the following day. The applicants should be known to some member of the family, or otherwise produce a recommendation from some distinguished person, either of noble family or of known taste in the arts. Artists desirous of tickets for the season, will obtain them on the recommendation of any member of the Royal Academy. In wet weather, it is suggested, that all visitors will proceed thither in carriages.

## PLAN OF THE CLEVELAND-HOUSE GALLERY.

THE extent and arrangement of the suite of rooms which contain the pictures usually exhibited, will be better understood by the annexed engraving, than by any verbal description. All that part of the house west of the Old Gallery, with the stairs, have been erected by the Marquis, from designs by C. H. Tatham, Esq. The Old and New Galleries, marked B and H in the Plan, are lighted from the top; but the other apartments, being fitted up and appropriated for domestic purposes, are lighted from the sides. The western end, facing the Green-Park, presents a plain, chaste, and simple elevation: it is built of stone: the windows from the drawing and dining-rooms, project in two bows.

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## ARRANGEMENT OF THE PAINTINGS.

THE Pictures are all numbered with ivory labels, but are not hung in numerical order, from being arranged in their different schools.

The Italian masters occupy the New Gallery, Drawing-Room, Ante-Room, and Dining-Room.

The Flemish school are in the Old Gallery and Ante-Room adjoining.

The few pictures of the English school are in a small Ante-Room on the right-hand.

The Galleries contain, among other treasures of art, two-thirds of the celebrated Orleans collection, the remaining portion being principally the property of the Earl of Carlisle.

As the pictures are often changed, from various motives, but the numbers invariably preserved, I have thought it better to proceed numerically.

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1. *CHRIST with his Disciples at Emmaus*. Scarzolino D. Ferrara. From the Orleans Gallery; Luke, ch. xxiv. The subject is happily delineated, and the figures well grouped, with a masterly firm pencil; combining great power of expression, with a corresponding force of effect; the countenance of our Saviour is particularly serene and heavenly, and the astonishment of the disciples finely depicted.

2. *A Madonna*. Sasso Ferrato. A small head, with the hands folded, and resting against her breast. A divine little gem, full of fine feeling, and breathing celestial expression.

3. *The Wise Men's Offering*. Baldassare Peruzzi. From the Orleans Gallery; Matthew, ch. ii. v. 2. The cabinet pictures by Peruzzi are very rare; his frescoes, according to Fuseli, approach the style of Raffaello. Lomazzo styles him "*Architetto Universale*." He was certainly more distinguished as an architect than a painter. In the picture before us there is an unaffected simplicity of style, united with great variety of expression and choice colouring.

4. *The Good Shepherd*, by Grimoux, (after Murillio); St. John, ch. x. v. 11. The original picture by Murillio,



in the possession of Sir Simon Clarke, has been much celebrated; the present was imported into England, and sold to the Duchess of Bridgewater as an original by Major, the engraver. This has been called a *trick* by those who have preceded us; but when I remember, in the work of criticism, how many of the great masters have *multiplied* their favourite subjects, I am disposed to contend for the originality of this painting. If it is to be judged by its intrinsic merits, (which I take to be the fair course of criticism,) it has all the fascinating characteristics of the great hand of whom it is modestly *called a copy*. There is a sublimity of expression, a soft roundness of style, an accuracy of drawing and firmness of pencil, that if not by the admirable Murillio, yet bears a strong affinity to him, mellowed as it is by the hand of time.

5. *The Entombing of Christ*. Daniello Ricciarrelli, called Da Volterra; Matthew, ch. xxvii. v. 60; John, ch. xix. v. 38; Mark, ch. xv. v. 43. A singularly clever little specimen of a very rare master, the pupil of Michel Angelo, whose works were celebrated in the Vatican and and Farnesina. There is a sublimity of style and exquisite finish in this painting that clearly proves the distinguished talent of the master.

6. *St. Gregory with Angels*. Annibal Caracci. This magnificent specimen of the Caracci's pencil was formerly the altar-piece in the church of St. Gregorio at Rome. The full-length figure of a saint kneeling is supposed to be a portrait of Gregory the Thirteenth. Du Fresnoy speaking of Annibal Caracci, the founder of the Bolognese school, says,

From all their charms combin'd with happy toil,  
Did Annibal compose his wondrous style.—*Art of Painting*.

7. *Danüe on a Couch, with a Cupid*. Annibal Caracci;

from the Orleans Gallery. A noble gallery picture, drawn and coloured in the first style of art. The daughter of Acrisius, King of Argos, is represented reclining on a couch with white drapery; a loose veil is negligently thrown across her right arm and thighs. The disposition of the figure is admirably illustrative of the well known fable. The Cupid in the fore-ground, with his quiver and arrows, is arch and playful, with a mellowness of colour that is true to the fleshy tint of nature.

8. *The Virgin, with the Infant Jesus, and St. John, in a Landscape.* Raffaello Sanzio Di Urbino. This little cabinet gem formerly adorned the collection of Sir Joshua Reynolds, and is every way worthy the highest admiration. The Infant Jesus is represented asleep on a dark blue mantle, which is spread on a bank; his mother is kneeling by him, and, with an expression of maternal affection united with placid devotion, is cautiously lifting up a veil which had covered the Infant. Her left arm embraces the youthful St. John, who is contemplating with a peculiar mildness of countenance the sacred innocent. The painting is equally distinguished as a superlative work of art, and a composition displaying a pure conception of affection, meekness, and benignity. In the national gallery of Paris is another picture by Raffaello of the same subject, and these have been repeatedly copied.

9. *The Holy Family, in a circular landscape.* Raffaello. From the Orleans Gallery. An early specimen of the master, with a portion of that hardness of style which distinguishes the early artists after the revival of painting; it is supposed to have been executed soon after Raffaello returned from Florence in 1504. The virgin is seated on the right-hand side of the picture with the infant in her lap. Joseph is kneeling before them, and presenting Jesus with

a bunch of wild flowers; the distance displays some palm-trees and a cheerful landscape\*. This picture was purchased by the Duke of Orleans from the collection of M. Tamboneau.

10. *The Holy Family*, in a landscape. Raffaelle. From the Orleans Gallery. A master-piece of art, brilliant, chaste, and dignified; the child worship of the infant John, the celestial expression of Jesus, and the serene meekness of the mother, are finely contrasted with the more forcible but complacent Joseph. It is a work of the most exquisite skill in composition, colouring, and drawing; by way of pre-eminence, this piece was styled by the French *La Belle Vierge*.

11. *Dead Christ, with the three Marys and St. John*. Ludovico Caracci. From the Orleans Gallery; John, chap. xix. A singularly fine specimen of the expression and colouring of L. Caracci. There is a solemn feeling in the composition both in tone and subject that is highly impressive. It belonged to the Duke of Modena.

12. *Jacob tending his Flock*, in an upright landscape. Salvator Rosa; Genesis, chap. xxx. A vigorous animated picture, distinguished by the powerful but eccentric character of the master; it is an evening scene, deficient in pastoral feeling, but rich in the delineation of the wildness of convulsive nature. The picture was bought by the late Sir Paul Methuen for the first Duke of Bridgewater.

13. *St. John Preaching in the Wilderness*. Francesco Molde. From the Orleans Gallery; Matthew, chap. iii. A picture replete with merit, painted with a free spirited pencil, and a powerful eye to nature. The handling of his foliage is particularly crisp and characteristic, and the grouping of the figures in fine drawing. It formerly belonged to the Baron de Breteuil.

14. *The Infant Hercules, with Juno and other Figures*.



Guilio Romano. From the Orleans Gallery. A singularly fine specimen of the style of the master, but very deficient in composition and arrangement.

15. *The Infant St. John sleeping*, in a landscape. Annibal Caracci. From the Orleans Gallery. A little gem displaying fine colouring and youthful expression.

16. *Cupid making his Bow*. Francesco Mazzuoli Parmigiano. From the Orleans Gallery. A most exquisite picture, rich in the choicest materials of art. The figure, which is of a larger size than is usually considered emblematical of the God of Love, is admirably drawn, and rounded from the canvass. This picture was formerly attributed to Correggio; and before it graced the Orleans collection was in the gallery of the Queen of Sweden. Henry Hope, Esq., has a small study of it. The same figure is represented on an ancient gem, from which perhaps the painter obtained his subject. Bartolozzi has engraved it; and it is also published among the prints from the Orleans Gallery.

17. *The Virgin and Child, with St. John and Elizabeth*. Parmigiano. This artist is known to have been the imitator of the divine Raffaele; his works are, however, free from servility of style. In the specimen before us there is both dignity and conception united with skill and taste.

18. *The Death of Adonis*. Luca Cambiassi. From the Orleans Gallery. The painter has chosen the crisis for his picture when the Goddess of Love is affectionately clasping and attempting to enliven her dying swain. The figures are finely drawn; but, from being painted with evanescent tints, they have lost much of their roundness and sweetness. Enough, however, remains to prove the great capabilities of the master. The picture formerly belonged to the Comte de Melfort.



19. *The Repose in Egypt.* Annibal Caracci. From the Orleans Gallery; Matthew, chap. ii. A work of distinguished merit in the Bolognese style of the artist before he had acquired that dignity of manner and accuracy of taste which are displayed in his later productions.

20. *St. Jerome, with the Virgin, Christ, Mary Magdalen, St. John, &c.* Ludovico Caracci, after Correggio. From the Orleans Gallery. Beautifully drawn and grouped; the colouring rich and powerful in effect, with most admirable expression. There is an anachronism in this picture by bringing in the portrait of St. Jerome, who lived in the fourth century. It was related in Parma, where Correggio lived, that the artist painted it for a lady devotee, who, claiming the patronage of certain saints, requested the artist to bring them together in one painting, her own portrait, according to the custom of the time, probably making one of the group. The original picture was taken from Parma by the French, and was for some time in the gallery of the Louvre.

21. *The Holy Family and St. John*, in a landscape. Giordione. From the Orleans Gallery. A choice specimen of the Venetian school of painting, vivid in colour, and displaying great breadth of effect. By a strange anachronism the painter has portrayed St. John as a full sized man, and Jesus as a child, although they were born within seven months of each other.

22. *David and Abigail.* G. F. Barbieri Guercino. From the Orleans Gallery; 1 Samuel, chap. xxv. v. 23. A noble gallery picture, representing the meeting of David and Abigail; the group of warriors are admirably drawn, and coloured with great breadth of effect. The figure of David is too juvenile, and not sufficiently expressive. The whole are painted in Roman costume, with helmets, coats of mail, shields, &c. It was formerly in the collection of the Cardinal Mazarin.

23. *The Entombing of Christ.* Il Tintoretto. From the Orleans Gallery. Rich and powerful in colour and effect, but deficient in dignity of expression. It was purchased at Madrid.

24. *The Three Ages.* Tiziano Veccelli. From the Orleans Gallery. An oblong picture, replete with general harmony and breadth of effect, the infant particularly round and natural. It was purchased of the Queen of Sweden, and is called in the catalogue of the Palais Royal *La Vie Humaine*, from its representing infancy, manhood, and old age. It was, according to Vasari, painted by Titian, after he had studied the works of Gio Bellini, for the sister-in-law of Gio di Castel, who resided at Frenza, and afterwards came into the possession of the Cardinal of Augsburgh.

25. *The Dream of St. Catherine.* Ludovico Caracci. From the Orleans Gallery. A singularly fine picture; the calm repose expressed in the female saint is admirable. It has been justly described as one of the best of L. Carracci's performances for graceful composition, beauty of colouring, and a peculiar delicacy and softness of execution. This picture was transferred from the cabinet of M. de Naneré to the Orleans collection.

26. *Christ bearing the Cross.* Domenico Zampieri, called Domenichino. From the Orleans Gallery. A brilliant cabinet specimen, in which the expression of humility suffering under oppression, contrasted with the ferocity of the unfeeling soldiers is powerfully depicted. This picture formerly belonged to the Marquis de Seignlay.

27. *The Entombing of Christ.* Sebastiano Del Piombo. From the Orleans Gallery. This is certainly one of the choicest specimens of Piombo, whose pictures are said to have been occasionally indebted for correction and assistance to the hand of Michael Angelo. In the present work, there is a purity of design and truth of expression that is

truly admirable, joined with a most harmonious effect of colour. It formerly belonged to M. de Bretonvilliers.

28. *Head of a Magdalen.* Guido Rheni. A very fine study, supposed to be a sketch for a large work; from the cabinet of Mr. Rolfe.

29. *Joseph and Potiphar's Wife,* Genesis, chap. xxxix. v. 12. Alessandro Veronese. From the Orleans Gallery. A highly-finished cabinet gem, beautifully drawn and coloured; it is painted on touchstone, and belonged to the Duc de Bourbon.

30. *Infant Jesus sleeping on a Cross.* Guido Rheni. From the Orleans Gallery. A small cabinet picture, full of unaffected simplicity and grace; painted with a smoothness and freshness of style that is both natural and exquisite, on copper.

31. *St. Elizabeth teaching the Virgin to read.* Carlo Maratti, from the collection of the Hon. T. H. Brand.

32. *Landscape with Water, Building, &c.* H. Bourguignoné. A clear forcible picture, partaking strongly of the pencilling of Salvator Rosa, with a silvery tone, and breadth of effect, that displays the artist's studies to have been from nature.

33. *An Old Clothesman, with other Figures.* M. A. Dele Battaglia. A small cabinet picture, from the collection of Sir George Yonge.

34. *The Baptism of Christ,* Luke chap. iii. v. 22. G. B. Mola. A work of considerable merit, but deficient in dignity of conception, and propriety of arrangement.

35. *Landscape, with Figures.* Guercino. A pleasing, freely pencilled work, from the collection of the Hon. T. H. Brand.

36. *Madonna, and the Infant Christ.* Ciro Ferri. A cabinet picture, in a fine rich tone of colour, and full of expression, from the collection of the Hon. T. H. Brand.

37. *Portrait of Clement the Seventh.* Tiziano Veccelli,



Giuliano d' Medici, natural son of Giuliana, brother to Lorenzo d' Medici, and cousin of Leo X., to whom he succeeded as Pope, after the short pontificate of Adrian VI., in 1523. This portrait was probably painted at Bologna, in 1530, with some others of persons who were assembled there during the meeting of the Emperor Charles V. and Clement VII. He was Bishop of Worcester for one year.

38. *The Wise Men's Offering.* Pietro Da Cortona. A small oval picture, in which the subject is not happily treated.

39. *A Landscape, with Cattle, &c.* Claude De Lorraine. A beautiful cabinet picture, of a view near Tivoli, distinguished for simplicity of style and natural colour; the cattle in the foreground are very animated and well drawn. No. 101, in the *Liber Veritatis*.

40. *A Landscape, with Figures, Monuments, Temples, &c.* F. Millé. A freely painted picture, approximating to the style of Poussin, and coloured with strong natural effect.

41. *Landscape, with Figures, called the Soothsayers or Augurs.* Salvator Rosa. A charming tranquil scene, displaying great depth of perspective, and variety of objects; it has all the beautiful finish, tone, and colour of a Claude, with the breadth and power of the mighty hand who painted it; there are very few such examples of the master to be seen. In the gallery of Mr. T. Hope is a duplicate. This picture belonged to the collection of the Duc de Prâslin. It has been engraved by Le Bas.

42. *Landscape, with Figures.* François Millé. Similar in subject and colouring to No. 40.

43. *Landscape, with Figures.* Claude de Lorraine. From the story of the Apulean Shepherd turned into an olive-tree. Ovid's Met. Book iv. Painted for M. de la Garde, in 1657. No 142, in the *Liber Veritatis*. A ma-



gical effort of this child of nature, in the most fascinating style of his art, exhibiting the most brilliant colouring, with a correct eye to nature. It was bought for the Duke of Bridgewater, by Sir Paul Methuen.

44. *Salmacis and Hermaphroditus*. Francesco Albano. From the Orleans Gallery. A clever picture, emblematical of the well-known fable. It formerly belonged to the Abbé des Camps.

45. *An Upright Landscape and Figures*. Gaspar Poussin. A most interesting picture, representing a view of the villa Frascati, in the vicinity of Rome. Part of the Campagna is shown stretching across the middle distance, and in the back is seen the adjacent parts of Tivoli, and the Soracte Mountains. It is painted with a rich florid pencil, and with great fidelity to nature.

46. *Virgin and Child*. Raffaele. From the Orleans Gallery. A captivating gem, in the purest style of art, graceful feeling, and impressive. Purchased by the Duke of Orleans from M. Rondé, a jeweller, to whom it had been transferred by M. de Montarsis, who had it from the collection of the Marquis de Seignelay. It was originally painted on panel, but has been transferred to canvass, and has been several times engraved.

47. *Head of a Young Female*. Leonardo da Vinci. From the Orleans collection. An interesting and singular specimen of this early master.

48. *A Wreath of Flowers*, by Maria de Fieri, *enclosing three naked Boys*, by Filippo Lauri. A brilliant little gem, beautifully coloured, and exquisitely finished. The group of infants in the centre are amazingly clever.

49. *A half length Portrait of an elderly Man with a Book in his Hand*. H. Tintoretto. From the Orleans Gallery. A grand head, in the most imposing style of the master, and displaying great breadth of pencil, and effect.

50. *A Landscape, with Figures*.

51. *A Noble fine Picture.* Claude De Lorraine. Exodus, ch. iii. v. 1, 2, 3; breathing the serenity of nature, calm and dignified, with a grand perspective effect. Belonged in 1664 to M. De Bourlemont, afterwards to Mr. Clarke, and to the Hon. Edward Bouverie, from whom it was purchased by the Duke of Bridgewater. No. 161 of the *Liber Veritatis*.

51\*. *Repose in Egypt.* Flippo Lauri.

52. *Marriage of St. Catherine.* L. Caracci, after Correggio. From the Orleans Gallery; a choice little gem of the first class, brilliant in colour and finely drawn; probably copied by L. Caracci when he was studying the works of Correggio. It belonged to the Comtesse de Foix.

53. *A small Landscape.* Gaspar Poussin. A true picture of the master, but not in his most felicitous style.

54. *St. John pointing to the Messiah,* by Annibal Carracci. Belonged to M. Pailliot.

55. *The Holy Family.* Antonio Correggio. From the Orleans Gallery. Called in the description of the Palais Royal *La Vierge au Panier*, in the "*Catalogue de la Galerie du Palais Royal*." It is affirmed to be by Correggio, though some connoisseurs attribute it to Schidone, with whom we should agree. Lord Radstock possesses another of the same subject; and in the Dulwich Gallery is a third.

56. *A Landscape.* Gaspar Poussin. A very exquisite little picture, the companion to No. 53, but very superior in execution and natural effect.

57. *Portrait of a Doge of Venice.* Palma Vecchio.

58. *Sea Piece, with ruined Portico.* Claude de Lorraine. The setting sun with a fragment of a rich portico on the left hand, a group of trees on the right; two vessels, a boat, a single figure in the fore-ground, a few cattle, and an expanse of water, *the Bay of Naples*. It is full of the

charming truth and rich natural effect of the master. This picture and No. 50, with two others, by Claude, was bequeathed by the late Mr. Bouverie to Lord Radnor and his brother, from the latter of whom they were purchased by the Duke of Bridgewater; the remaining two are in the possession of the present Earl at Longford Castle, Wiltshire. Belonged in 1664 to M. de Bourlemont, and brought to this country by Mr. Clarke. See 161 of *The Liber Veritatis*.

59. *Christ on the Cross*. Annibal Caracci. From the Orleans Gallery.

60. *Christ in the Garden*. Carlo Cignani. From the Orleans Gallery.

61. *The Virgin with Infant Jesus*. Bar. Schidone. From the Orleans Gallery. Engraved in the "Galerie du Palais Royal." A fine pure specimen of the master; belonged to M. Coypee.

62. *Landscape with figures*. Domenichino. From the Orleans Gallery. Belonged to M. de Hautefeuille.

63. *The Death of the Virgin*. Albert Durer. It is engraved by the master, from the collection of Mr. Purling. A sweet little specimen of the early school of painting.

64. *The Vision of St. Francis*. Domenichino. From the Orleans Gallery. Belonged to M. Pallot.

65. *Diana and Calisto, in a Landscape*. Annibal Caracci. The figures are small and subordinate to the landscape, which is painted in a grand free style. From the Orleans Gallery. Ovid's Met. Book 2. Belonged to M. Tamboneau.

66. *The Holy Family*. Alessandrino Tiarini.

67. *The Vision of St. Francis*, Annibal Caracci. From the Orleans Gallery. Belonged to M. Le Launay, directeur de la Mounoye des Medailles. A favourite



subject of Caracci, treated with his accustomed force and breadth of pencilling.

THE EIGHT FOLLOWING PICTURES ARE ALL  
BY NICHOLAS POUSSIN.

68. *Sacrament of Penance*. Nicoli Poussin. From the Orleans Gallery. This picture, with six others of the same size, were painted at Rome for M. de Chantelou. The subject of the Sacrament of Penance is taken from St. Luke, chap. vii. ver. 36. The subject is illustrative of the remission of sins, the Saviour remitting the sins of the penitent Mary Magdalen, in the house of Simon the Pharisee.

69. *Sacrament of Extreme Unction*. Illustrative of the Catholic Ceremony of Absolution.

70. *Sacrament of Holy Orders, or Ordination*. The subject of the picture is the ceremony of delivering the keys to Peter. Matthew, chap. xv. ver. 19.

71. *Moses striking the Rock*. From the Orleans Gallery.—Exodus, chap. xvii. ver. 6.—Was painted for M. Gillier at Rome, and afterwards belonged to M. de L. de L'Isle Sourdier, to the President de Bélièvre, to M. de Dreux, and to the Marquis de Seignelay. The subject is the miracle performed for the Israelites during their abode at Kadish, while journeying through the wilderness of Zin, representing Moses striking the rock, and the flowing of the water.

72. *Sacrament of Baptism*. St. Mark, chap. i. ver. 9. The baptism of Christ in the river Jordan, the miraculous opening of the heavens, with the descent of the Holy Ghost, and the Father's voice confirmative of the divine filiation of Christ.

73. *Sacrament of Confirmation*. Acts of the Apostles, chap. viii. ver. 17. The subject is the ceremony of confirmation.



74. *Sacrament of Marriage*. St. Luke, chap. i. ver. 27, representing the ceremony of marriage as practised by the church of Rome.

75. *Sacrament of the Eucharist*, St. John, chap. xiii., displaying the Last Supper of our Saviour with his Disciples previous to crucifixion, in the upper chamber, when he instituted the ordinance of the Eucharist or sacrament of the Lord's Supper. Seven out of these eight much esteemed works of N. Poussin constitute a series illustrative of as many sacraments in the ritual of the Catholic Church. Poussin is said to have painted two series of these, both of which are in high estimation and both in this country, the other set being at Belvoir Castle. The last of the series is said to have been finished in 1648, when the artist was fifty-four years of age; they are all on canvass, and nearly of the same size, (*i. e.*), about 3 ft. 9 in. high by 5 ft. 8 in. wide. They are certainly in the first rank of art, and in the best time and style of the master.

76. *The Ascension*. Taddeo Zuccherro. From the collection of the Hon. T. H. Brand.

77. *Portrait of Robert Wood*, author of "Ruins of Palmyra." Raphael Mengs. The present portrait was painted during Mr. Wood's stay at Rome; he was appointed Under Secretary of State on his return, and died in 1771.

78. *Landscape with Figures*. Francois Mille.

79. *Bacchanals*. Filippo Lauri.

80. *Jacob Journeying*. Castiglione. A landscape and figures freely painted. From the collection of the Hon. T. H. Brand.

81. *Alexander and Philip his Physician*. Benjamin West.

82. *Head of St. John in the Charger*. Dominico Feti. From the collection of the Hon. T. Brand.

83. *Soldiers playing in a Wood.* Pietro Della Vecchio. From the collection of the Hon. T. H. Brand.

84. *Diana and Actæon.* Titian; thought to be the finest Titian in the world. The crouching nymphs are exquisite, and the picture is in a pure state. From the Orleans Gallery. Mentioned by Vasari to have been (with its companion *Diana and Calisto*) painted for Philip II. of Spain.

85. *Landscape and Figures.* Zuccarelli.

86. *The Last Judgment.* Leandro Bassano. From the Orleans Gallery; an extraordinary little picture, full of figures, most elaborately finished, and highly emblematical.

87. *Virgin and Child, with Angels,* in an upright landscape. Albano.

88. *Landscape and Figures, with a Waterfall and a Bridge.* Il. Bolognese. From the collection of the Hon. T. H. Brand.

89. *The Fall of the Angels.* G. C. D. Arpino. From the collection of the Hon. T. H. Brand. A very highly finished picture, representing several naked figures thrown into a great variety of attitudes, with St. Michael, clad in armour, and driving them before him. The whole are well drawn, and finely foreshortened, with great breadth of expression.

90. *Landscape and Figures.* Londonis.

91. *A Landscape, with Figures, a Waterfall, &c* Domenichino.

92. *St. Francis.* Ludovico Caracci. The Saint is represented expiring in the arms of two angels, while a third above is sounding his praises upon a violin.

93. *The Passage of the Red Sea.* P. Caravaggio.

94. *Venus rising from the Sea.* Titian. From the Orleans Gallery. Representing an elegantly-formed female just emerging from the sea, and pressing the water from her hair; on the surface of the ocean is a small shell,

which occasioned this picture to be called "*Venus a la Coquille*." The expression, elegance, and unaffected design of the figure is only equalled by the colouring of the flesh and delightful harmony of the whole. It formerly belonged to the Queen of Sweden.

95. *The Circumcision*. Giacomo Bassano. From the Orleans Gallery. Distinguished as a work of art by great felicity of execution; it is painted with a rich, but delicate glow of colour, and is altogether in fine keeping.

96. *Christ before Pontius Pilate*. A. Schiavone. From the Orleans Gallery; belonged to the Queen of Sweden. This picture is described by De Fontenai as the finest specimen of the master; excellent in expression, composition, and colouring, like most of the Venetian school, it has, however, many defects in the former essentials.

97. *Christ disputing with the Doctors*. Spagnaletto. From the Orleans Gallery; formerly belonging to the collection of the Archdukes Leopold and John of Austria. The subject is admirably treated, the colouring rich, firm, and harmonious; altogether a bold masterly picture in the best style of the artist, replete with interest and fine effect.

98. *The Holy Family*, in a landscape. Palma Vecchio.

99. *The Woman taken in Adultery*. H. Pardenone. From the collection of Sir George Yonge; a most impressive fine picture, full of grand effect, and superior in composition to the celebrated Titian on the same subject in the possession of the Earl of Grosvenor.

100. *The Mule*. Correggio. From the Orleans Gallery. Said by Mengs and others to have been painted and given by Correggio as the payment of a debt, which he could not otherwise discharge, to the proprietor of an inn on a road where he frequently travelled. It belonged to the Queen of Sweden. It is valuable and curious from



the great rarity of the master, and although slight and sketchy, every tint manifests taste and genius.

101. *The Holy Family with St. John.* Palma Vecchia. A fine rich landscape, with a mass of ruins in the back ground. The Holy Family is represented by a group of four persons, the colouring of whom, and of the whole, is in the florid style of the Venetian school.

102. *The Supper, at Emmaus.* Paul Veronese. From the Orleans Gallery. Belonged to Sig. Muselli, at Verona, and to the Marquis de Seignelay and M. Crozat.

103. *Marriage of St. Catharine.* A. Schiavone. A very beautiful picture; brilliant in colour, and full of choice effect.

104. *Diana and Calisto.* Tiziano Veccelli. From the Orleans Gallery, Companion to No. 81. Vide Ovid's Metamorphosis, Book 11. A magnificently grand composition. The artist has chosen that period of the story when the females are all naked, and the Princess's crime is just discovered. The picture is exquisitely painted.

105. *Lady E. M. Leveson Gower.* Sir Thomas Lawrence, P. R. A. One of those fascinating pictures with which every eye must be delighted. It is a simple head; yet so full of natural expression and real life, that I much doubt if the great artist himself has ever exceeded it.

106. *Sea Piece, with Dutch Fishing-boats.* J. W. M. Turner, R. A. A grand expansive scene, painted with great truth to nature, and breadth of effect.

107. *A Landscape, with Figures.* Richard Wilson.

108. *A Landscape, with Figures, called Niobe.* R. Wilson, engraved by Woollet, the figures by Placido Costanza. One of the finest specimens of the artist, who has not unaptly been designated as the English Claude. Nothing can more clearly shew the comparative improvement of the present age in works of art, than the estimation in which the works of Wilson are now held, who, while



living, could scarcely exist by his pencil, and died in extreme poverty.

109. *Virgin and the Infants Christ and St. John.* Andrea Del Sarto. From the collection of the Hon. T. H. Brand.

110. *Virgin, Child, and St. John.* Andrea Del Sarto. From the collection of the Hon. T. H. Brand.

111. *A profile Head of King Charles I., a study,* W. Dobson. Clever and freely painted, but with more age than is usually depicted in the portraits of this monarch. I have my doubts whether it was intended for a likeness of Charles the First, although it certainly bears some similitude.

112. *A Portrait of a Gentleman with a Ruff.* Il. Tintoretto. From the Orleans Gallery. Inscribed anno 1580.

113. *The Breakfast Table.* David Wilkie. A beautiful little cabinet picture, every way worthy of the society we find it incorporated with; a simple domestic scene, true to nature, and rich in all the most fascinating materials of art. Clear, free, and silvery in effect, with harmony of colour, fine drawing, and great expression. It was painted in the most vigorous time of the artist, when every admirer of native talent was loud in his praise. It contains portraits of Callcot the artist, Wilkie, and his sister.

114. *A Naval Engagement.* William Van De Velde. Representing the memorable engagement between the English and Dutch fleets in June 1666, when the battle lasted four days, Sir George Ascough, who commanded the Royal Prince, 92 guns, had the misfortune to strike on the Galloper Sands, and was in that situation boarded by the crew of the Gouder, of 64 guns.

This subject is again represented on a larger scale, with very little variation, in No. 242, of this collection.

115. *A Landscape, with Cattle and Figures.* Nicholas Berchem. From the collection of M. Parling.

116. *A Landscape, with Cattle.* John Hendrick Roos.

117. *A Sea Piece.* Ludolph Backhuysen. A choice, clear specimen of the master, rich and natural in effect.

118. *A Landscape and Figures, called the Bridge.* Nicholas Berghem. From the Calonne collection.

119. *A Sea Piece.* William Van de Velde.

120. *Ducks in Water.* David Teniers, jun. From Sir William Hamilton's Collection.

121. *An Upright Landscape, with Figures.* Joos Mompert. Purchased from M. Byres, at Rome.

122. *A Landscape, with Figures.* Cornelius Polemburg. A highly finished little cabinet gem, finely drawn, and charmingly coloured. No. 275, in this collection, is a companion picture.

123. *Group of Naked Boys, dancing, in a landscape.* John Rothenonner. This picture should be called the Descent of Cupid. It is a singularly beautiful work of art; the group of urchins round, arch, and playfully expressive. From the collection of Greffier Fagel.

124. *A Landscape, with a Bridge and Cattle.* John Asselyn, or Crabbeje.

125. *A full-length Portrait of the Princess Palatine, Elizabeth, Daughter of James the First.* Giovanni Giaschietti Gonzales Coques. This lady was married to Frederick, Elector Palatine, called king of Bohemia.

126. *A Landscape, with Figures.* Cornelius Huyssmann.

127. *The Village Musician.* Le Nain. From the collection of the Earl of Besborough. A sparkling picture, full of character and expression. The group of ragged urchins are in the most felicitous truth to nature.

128. *A Portrait of the Artist, in a loose gown, edged*

with fur. Franz Porbus. From the collection of the Earl of Besborough; a bold fine head, painted with a spirited touch, and great breadth of effect.

129. *Interior of a Dutch Cottage.* Gilles Schagen.

130. *Interior of a Kitchen.* John Peter Van Slingelandt.

131. *A Lady, with a Lap-dog.* Gabriel Metzu.

132. *A Landscape, and Figures.* Nicholas Berghem.

133. *A Sea View, with Vessels.* William Van De Velde. A noble large picture, exhibiting vessels bearing up against a stiff breeze; grand, natural, and free.

134. *A Portrait of Rembrandt,* by himself.

135. *A Landscape, with Figures.* Hobbima.

136. *A Sea View.* William Van de Velde.

137. *Peace and War.* Rubens. An allegory. Presented by Rubens to Charles the First. It is mentioned in the Catalogue of the Royal Collection, March 26, 1649, as being placed in the Bear Gallery at Whitehall, by the description of "Peace and Plenty, with many figures as big as life, by Rubens." It is also described in another part of the same Catalogue as an Emblem of Peace and War, "which Sir Peter Paul Rubens, when he was here in England, did paint, and presented it himself to the King, containing some nine figures."

It was carried to Genoa, where it was known in the Doria Palace by the name of the family of Rubens, his own portrait, and those of his wife and children being introduced in it; and was brought from thence by Mr. Irwine and Mr. Buchannan.

A splendid performance, rich in all the materials of art. The panther is particularly fine; and the satyrs inimitable.

138. *Portrait of a Lady.* Rembrandt. An oval picture, elaborately finished.

139. *A Landscape.* Hobbima.

140. *The Alchemist.* David Teniers, jun. Date of 1639, engraved by Le Bas.

141. *A Landscape.* Wynants. Sparkling, fresh, and natural.

142. *The Landing of Prince Maurice at Dort.* Albert Cuyp. Transparent and glowing. The group in the boat is admirable; and the effect of sunshine wonderful.

143. *Portrait of the Marquis de Lieguelay.* Philip de Champagne. A singularly fine head, exquisitely finished, purchased at the sale of Mr. Turnbull.

144. *A Woman scouring a Kettle.* Abraham Janssens.

145. *A Woman frying Pancakes.* G. Schagers.

146. *A Man reading a Ballad.* Purchased at the sale of Mr. Benfield.

147. *An Interview with Dutchmen playing at Cards.* Cornelius Dusart.

148. *Interior of a Cottage, with a Woman and Child.* Francis Mieris, jun.

149. *A young Fidler and a Female.* Wm. Mieris. A rich forcible specimen of this esteemed master.

150. *A Lady at her Toilette.* Francis Mieris, the elder. A choice little gem, beautifully coloured, and elaborately finished.

151. *A Portrait,* \* \* \* \*

152. *A Winter Scene.* D. Teniers jun.

153. *A Sea Piece.* Wm. Van De Velde.

154. *The Assumption.* Jane De Reyn, or Rheni, called Langhan Jan. A brilliant composition.

155. *A Battle.* John Van Hurtenburgh.

156. *A Landscape, with a Convent, and Figures, &c.* John Van Goyen.

157. *A Landscape, with Ruins and Cattle.* A. Cuyp. Evidently a portrait of some place carefully drawn; a clear



rich transcript of nature under the effect of summer sun, painted with great skill and unity of colour.

158. *Madonna and Infant Christ.* Sir Anthony Vanduyke. Full of heavenly expression; a captivating performance, in the most fascinating style of art.

159. *A Battle.* P. Wouvmans.

160. *A Landscape with figures.* A. Cuyp. Formerly belonged to M. de Calonne.

161. *An Abbey in Ruins, with figures and cattle.* A. Cuyp.

162. *St. Theresa.* Sir P. P. Rubens. A sketch for a larger picture, very free and grand.

163. *A Landscape, a woody scene.* Jaques Ruysdaal. A fine clear specimen of the master.

164. *A large Landscape, with Cows, &c.* A. Cuyp.

165. *Head of a Student.* Arry De Voys. A singularly beautiful specimen of a very scarce master.

166. *Mercury and Psyche.* Sir P. P. Rubens. Probably painted by Rubens, when he studied at Rome, from the works of Raphael; as part of it appears to be copied from the Apotheosis of Psyche in the part of the palace called Little Farnese at Rome.

167. *A Woman with Fish and Fruit.* Gabriel Metzu. A little gem, highly finished, and painted with great truth to nature.

168. *A Pilgrim, with a Cottage, and Landscape.* David Teniers (the elder.)

169. *View of a Town, Drawbridge, &c.* Jan Van Der Heyden.

170. *Dutch Boors regaling; interior of a Cottage.* C. Dusart.

171. *A Sleeping Musician.* Van Toll.

172. *Interior of a Cottage; Dutch Boors regaling.* Adrian Ostade.

173. *An old Lawyer, with a Peasant bringing him Game;*

inscribed "A. Ostade, 1671." Adrian Ostade. A highly finished cabinet picture, of the first class; full of choice expression, and rich in colour.

174. *A Dutch Festival.* Cornelius Molinaer.

175. *Moors playing at Skittles; with a Cottage and Landscape.* A Ostade.

176. *Dutchman playing at Trictac.* "A. Ostade, 1674." A. Ostade.

177. *Boors playing at Cards.* Tuniers.

178. *A Peasant with a Glass of Liquor in his hand.* A. Ostade. From the Collection of the Duc de Rohan Arbot.

179. *Dutch Courtship; a Woman leaning on a hatch.* "A. Ostade, 1667." A. Ostade. From the Duc de Rohan's collection.

180. *A Portrait.* Michael Mireveldt.

181. *A Music Party; interior of a Cottage.* Van Harp. A very humorous scene, finely painted; the mischievous boy exciting the dog to bark, and shewing him the entrails of a sheep hung on a beam above, is admirably conceived and executed.

182. *A Dutch Kermis, or Fair.* D. Teniers, jun. A multitude of figures disposed with great humour and truth of natural effect. The culinary articles are particularly fine, and the whole subject rich and captivating. Engraved by Le Bas.

183. *A Landscape.* John Wildens.

184. *A Landscape and Cattle, with a single Figure.* A. Couyp.

185. *The Interior of a Study.* Solomon Kooninck. Inscribed S. Kooninck, 1630.

186. *Portrait of a Young Warrior playing on a Violin: interior of a study, with a whole length portrait of the artist; who is represented in the dress of a cavalier, with*

boots, spurs, &c. and playing on a violin. Inscribed "G. Douw, 1637," by Gerard Douw.

187. *A woman selling Fish.* Jan. Steen.

188. *An old Woman and Girl, with herrings and vegetables.* G. Douw.

189. *Portrait of Thomas Howard, Earl of Arundel.* Sir A. Vandyke. A fine portrait of one of the earliest protectors of the arts in England.

190. *Dogs with Fruit.* Francis Snyders.

191. *A Landscape, with a River and Boats.* John Van Capelle.

192. *Lady giving Refreshments to a Traveller.* G. G. Metzu. Engraved in the gallery of M. Le Brun.

193. *Samuel and Eli, with Interior of a Hebrew Temple.* Rembrandt. By some called Samuel and Hannah.

194. *Duchess of Mazarin and St. Evremond, in the characters of Vertumnus and Pomona.* Gaspard Netscher. Engraved for and published by Boydell; a singularly fine and highly-finished picture, replete with great beauty of expression and masterly pencilling.

195. *An old Woman and Dog within an arch.* Van Toll.

196. *A Portrait of a Burgomaster.* Rembrandt. One of the finest heads in the world.—A grand specimen of the master.

197. *Men and Women regaling.* Van Harp. Rich in colour and highly finished.

198. *Dutch merry-making.* D. Teniers, Jun. Silvery and brilliant in effect, and full of character.

199. *A Sea View, with Vessels; and a Castle on the Shore.* John Teunisz Blankoff.

200. *Peasants playing at Nine-pins.* D. Teniers, jun.

201. *Dutch Drummer-boy.* Egton Hendrick Von-Derneer.

202. *Interior of a Cottage, with a Woman nursing a*

*Child.* Cornelius Bega. From the collection of the Gref-fier Fagel.

203. *A Landscape, a study from nature.* Waterloo.

204. *Interior of a Cottage; a blind Man, Boy, and an old Woman, with a Flax-wheel.* Victor. There is great contrast of expression in this picture; the old heads are particularly fine; it is altogether a very interesting performance.

205. *A Landscape, with Figures.* Stoop.

206. *Portrait of the Elector Palatine.* G. G. Gonzales. *Portrait of Frederick, Elector Palatine*, called king of Bohemia; companion to No. 125, the ancestor of the present Royal Family of Great Britain.

207. *A Landscape and Figures.* C. Huyasman.

208. *A Landscape and Figures.* John Both. Exceedingly rich and natural, painted with most elaborate care.

209. *A Peasant dressing a Wound.* Joseph Craesbake.

210. *An Interior, with "still life."* William Kalf.

211. *An old Woman, with inside of a Cottage.* Brecklencamp.

212. *A Landscape and Figures.* Nicolas Berghem. From M. de Calonne's collection.

213. *A Landscape and Figures.* John Wynants.

214. *A Landscape and Figures.* Isaac Van Ostade.

215. *A Landscape and Figures.* J. Wynants.

216. *A Dog chained.* John Fyt. This picture was ascribed to Velasquez, when in the possession of M. Desenfans.

217. *A Landscape, with Ruins and Figures.* J. Wynants.

218. *A Landscape and Figures.* J. Van Ostade.

219. *A Landscape and Figures.* "J. Wynants, 1695."



220. *A Landscape, with Figures bathing.* John Both. The figures by Polemberg.

221. *A Landscape.* J. Kuisdaal.

222. *A Landscape, and Cattle.* Vander Lewue.

223. *A Landscape, with Cattle.* Paul Potter.

224. *A View by Moonlight.* Adrian Van der-neer.

225. *View of the Old Gate at Amsterdam, with the Canal, Bridge, Windmill, &c.* J. Ruysdaal.

226. *A Landscape, with Figures Hawking.* Philip Wouwermans. A rich, clear, and beautiful picture, the horses are particularly spirited.

227. *A Landscape, with Figures, and a Hay-cart going over a Bridge.* P. Wouwermans.

228. *A Hay-field, with Figures loading a Cart* P. Wouwermans.

229. *The Interior of an Alehouse.* Hendrick Marteusze Rokes, (called Zorg.) A very spirited, clever picture.

230. *A Landscape and Figures.* Adam Pynaker.

231. *A Lawyer writing in his Study.* A. Van Ostade.

The portrait of the person represented in No. 173, appears to be copied here.

232. *Interior of a Church at Antwerp.* Henry Steenwyck. A singularly fine specimen of perspective effect.

233. *A Sea View with Dutch Boats.* De Vleiger.

234. *Boors singing.* Adrian Brawer. The singers chanting with all the true feeling of nature. A spirited rich composition, finely coloured, and full of choice effect.

235. *A Landscape and Cattle.* Adrian Van de Velde. A choice cabinet picture, highly finished, and brilliant in effect.

236. *A Group of Flowers.* Jan Van Huysum. A little gem of the first class, brilliant and natural, and finely coloured.

237. *Fruit and Flowers.* Cornelius De Heem.

238. *Fruit and Flowers.* Van. Os.

239. *A Landscape and Cattle.* W. Romeyn.

240. *Travellers crossing a Stream.* Karel du Jardin.

241. *A Landscape and Figures.* Alexander Keirings.

242. *A Naval Engagement.* W. Van der Velde. The subject of this picture, which is also represented in No. 114 on a smaller scale, is "the taking of Sir George Ascough, Admiral of the White, in the Royal Prince, of 92 guns, in the engagement between the English and Dutch Fleets in June, 1666. The English having borne away to join Prince Rupert, Sir G. Ascough's ship struck on the Galopper sands, and being left by his own fleet, he was compelled to strike to the Gouda, of 64 guns, commanded by Admiral Sweers, to which ship Admiral Van Tromp had shifted his flag during the engagement; a fire ship is seen bearing down with the Gouda, and the boat, commanded by Jacques Philip Sweers, Captain, is going to take possession of the Royal Prince. Many of the crew, after they were taken out, crept in again at the port-holes, till they were ordered to be shut. The Royal Prince was afterwards got afloat; but the Dutch, apprehensive she might be re-taken, or prove an embarrassment to them in the engagement, which would be immediately renewed, thought it most expedient to burn her."

243. *A Portico with Ruins.* John Baptist Weeninx.

244. *A Landscape and Figures.* N. Berghem. Painted with uncommon richness of effect, and great freedom of pencil.

245. *Village Festival.* Gilles Tilborgh.

246. *Landscape with Figures,* John Singleback. Exceedingly well drawn, but coloured in the grey neutral tints of the master.

247. *A Musical Party.* Peter Van Lint. Animated rich in colour, with great force of expression.

248. *A Battle Piece.* J. Wycke, jun.

249. *A Gentleman paying his addresses to a Lady.*

Gerard Terburgh. From the collection of Mr. Crawford, of Rotterdam.

250. *A Lady washing her hands.* G. Netscher.

251. *Monks giving Charity at the gate of a Convent.* Jan Miel. From the collection of the Countess Holderness. It formerly belonged to the Duke de Choiseul, and is painted with more breadth than generally distinguishes this master.

252. *Fauns and Nymphs, in a Landscape.* Paul Brill.

253. *Birds.* Hondekoeter.

254. *Portrait of a Jesuit.* Giovanni Battista Moroni, (called Il Morone). From the Borghese Palace at Rome, where it was known by the description of *Titian's Schoolmaster*, so called from the tradition that he used particularly to notice that portrait. He is also reported to have said, on being asked who he then thought the best painter of portraits, that in his opinion those of Morone d'Albino were incomparable. A singularly fine head, very questionable if it is not by Titian himself.

255. *The Virgin and Child, St. Anthony of Padua, and St. Francis at Rome.* Pelegrino Da Madona. From the collection of Prince Giusiniani, at Rome.

256. *Entrance of Conway Castle.* Sir Geo. Beaumont.

257. *Death of Eli.* Bird. A noble fine specimen of this lamented artist, whose early death robbed the English school of one of its brightest ornaments.

258. *Landscape.* Van der Neer.

259. *Portrait of a Lady.* Sir Peter Lely.

260. *Boors regaling.* Teniers.

261. *Countess of Middlesex.* Sir Peter Lely.

263. *Conversation.* Tilborgh.

263. *Cattle.* Gainsborough.

264. *Landscape.* Reinagle.

265 *King James the First.*

266. *Lord Chancellor Ellsmere*, in his robes, a very fine portrait.

267. *A Ruin*.

268. *A Castle and Shipping*.

269. *Landscape and Figures*.

270. *Landscape and Cattle*.

271. *The Wise Men*. A picture of very considerable merit.

272. *Virgin Child and Saints*, Lorenzo Lotto.

273. *Trictrac*. Eckhout. A very expressive, clever picture; the game appears like to chess.

274. *Landscape, Figures, and a Boat*. H. Swaneveld.

275. *Landscape, with Figures bathing*. Poelemburg.

276. *An old Woman reading*. Van Toll.

277. *A Holy Family*. Salvator Rosa.

278. *An old Man reading*. Van Toll.

279. *Portrait of an old Lady*. Francois Hals.— Highly finished, and very fine.

280. *Sea-piece, with Fishermen*. Willian Van der Velde. A very fine specimen of the master, true to nature.

281. *The Nativity*. Rottenhamer. A very rich gem; the angels are indeed heavenly, and the whole composition highly finished.

282. *Age and Infancy*. Moreelze.

283. *Death of Adonis*. Paul Veronese.

284. *A Concert*. Valentin.

285. *Jephthah's Daughter going to the Mount*. Dario Varotari.

286. *Presentation in the Temple*. Tintaret.

287. *Story of Cephalus and Procris*.

288. *A Storm*. Vernet.

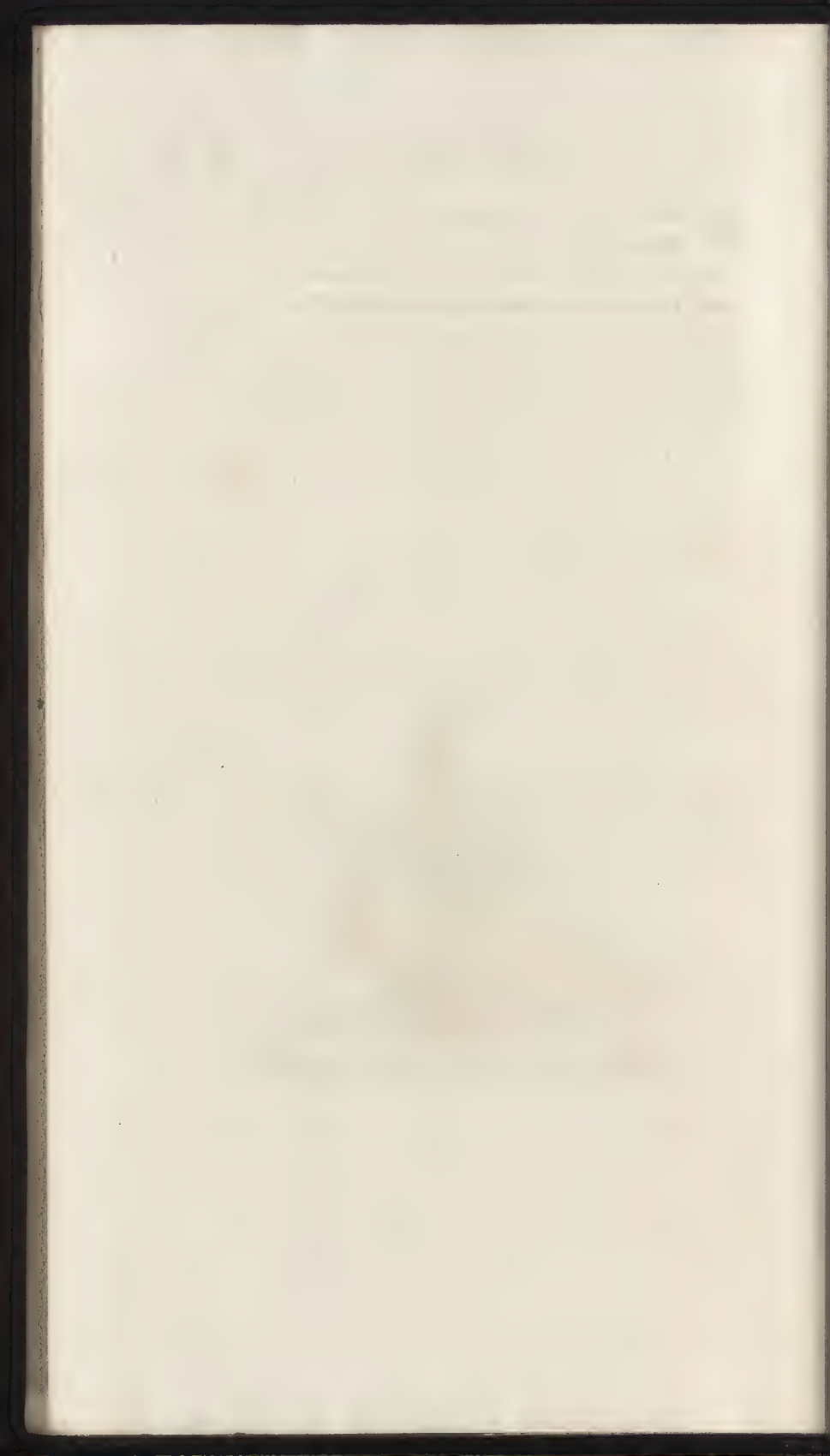
289. *A Calm*. Vernet. A pair of true pictures of the master, cleverly painted and in his best style.

290. *Saint John*. Vargas.



291. *Battle Piece.* Bourgignone.  
292. *Battle Piece.* Bourgignone.  
293. *Judgment of Solomon.* Paul Veronese.  
294. *Copy from a Picture in Spain after Titian.*  
295. *Virgin.* Onorio Marinari.  
296. *Christ.* Onorio Marinari.  
297. *Martyrdom of St. Bartholomew.* Ag. Carracci.  
298. *Sea Peace,* Wm. Vandervelde.  
299. *A Storm.* G. Poussin.

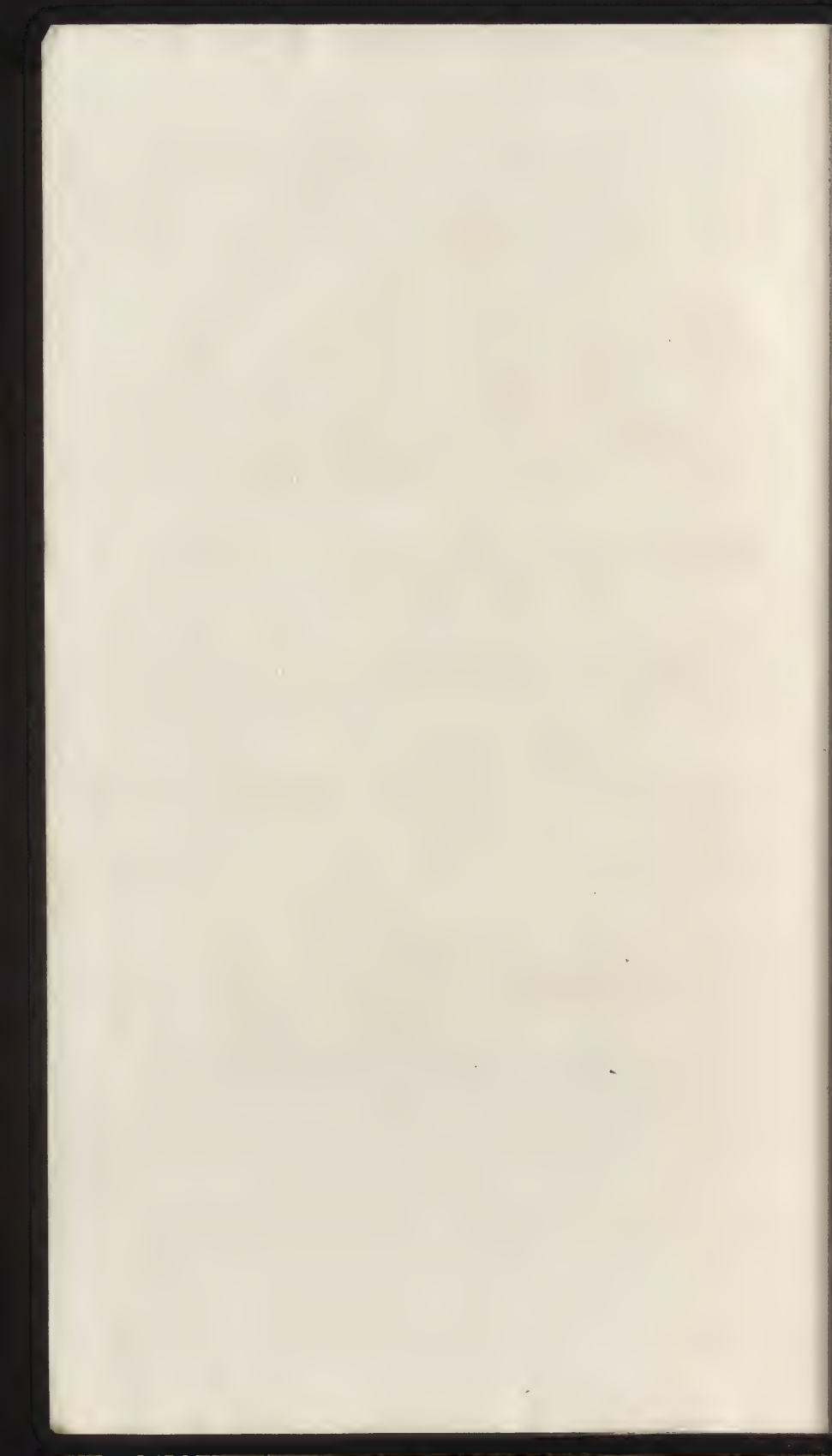




A CRITICAL AND DESCRIPTIVE  
CATALOGUE  
OF THE  
ANTIQUE SCULPTURES, BASSI RELIEVI, STATUES,  
VASES, AND PAINTINGS,  
WHICH FORM  
*THE SPLENDID COLLECTION*  
OF  
THOMAS HOPE, Esq.,  
IN HIS EXTENSIVE GALLERIES, DUCHESS-STREET,  
PORTLAND-PLACE.

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Yet should the worthy from the public tongue,  
Receive their recompense of virtuous praise:  
By every zealous patriot sung,  
And deck'd with ev'ry flower of heavenly lays.—N. O. XI. PINDAR.







## MR. HOPE'S COLLECTION.

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O Greece! thou sapient nurse of finer arts,  
Which to bright Science blooming Fancy bore,  
Be this thy praise, that thou and thou alone,  
In these hast led the way, in these excell'd  
Crown'd with the laurel of assenting time.—THOMSON.

**T**HERE are few names in English history which will better deserve the honours of posterity than the exalted individual, of whose gallery I am about to speak. In the very dawn of science, while yet the arts of England trembled in helpless infancy, this enlightened scholar stretched forth his fostering hand to raise the sinking child of Genius; and, not alone content with affording his own munificent support, he liberally employed his great talents and fortune in exciting a similar feeling in the minds of others. Proudly may he wear the ever-budding wreath a nation's gratitude cheerfully awards him. It is an evergreen, the gift of every voice, that must bind his brows while living, and will perpetuate his fame, shedding a fragrant odour over his memory, to the latest period of time.

In forming this collection, and in fitting up his splendid mansion, the object of this highly-gifted benefactor of the arts has neither been to produce an idle parade of articles of *virtù*, nor an ostentatious display of decorative finery. The classic taste and purity of mind which is known to distinguish the individual lives in every object that surrounds the spectator, and displays the perfection that may be produced by a combination of elegance and harmony, joined with quiet repose and the most unaffected simplicity of design. The furniture is in perfect accordance with the noble specimens of Greek and Roman art, which everywhere strike the eye, and shew a refined attention to the decorative art to be as essential in producing a classic effect in a cornice or an article of furniture as it is in a statue or a picture. A graceful outline and an appropriate elegance of form, derived from the choicest Greek and Roman models distinguish every thing in these apartments, from the building to the furniture, and from that to the meanest domestic article.

It is with some regret I have learned that the fine collection of antique sculptures, which now adorn this gallery, are shortly to be removed to the liberal proprietor's beautiful seat at Deepdene, near Dorking, in Surrey, where a new gallery and amphitheatre have been erected on purpose to receive them. The pictures and unique collection of vases will remain as at present, as will also the Canova Venus. With a liberality worthy of his enlightened mind, Mr. Hope admits the public to view his collection, under similar restrictions to those adopted by the Marquis of Stafford, Earl Grosvenor, and Sir John F. Leicester; namely, an application signed by some persons of known character and taste, or the personal introduction of any friend of the family. Visitors are admitted on the Mondays during the season of the nobility being in town, between the hours of eleven and three.

## ANTE-ROOM.

*Bacchante playing with a Faun.* A production of the modern French school. The Bacchante is ill drawn, except her head, which is in better taste, with an arch and playful expression.

*Paris and Helen,* by Westall. These pictures are painted with the usual taste and elegance of the artist; but they also exhibit that powerful similitude of *style* and *manner* which distinguishes all his productions. The figure of Paris is very expressive, and well drawn.

*The Expiation of Orestes,* by Westall. There is a majesty of thought and breadth of effect in this picture that rises superior to many of the same artist's works; the prostrate figure of Orestes is admirably conceived and spiritedly drawn.

*Portrait of the Archbishop of Tuam,* by Shee. An early production of this esteemed artist; said to be a fine likeness, and the face certainly well coloured.

## STATUES AND ANTIQUITIES.

*Four Statues from the Antique,* in Carrara marble. The originals have long been admired for their purity of design and appropriate expression. The works before us do honour to the age in which we live, and reflect a halo of brightness on the past.

*Belvidere Apollo,* by Flaxman. A beautiful specimen of imitative art, very closely approaching the original. The sculptor has been most unfortunate in his marble, which is full of black veins.

*Belvidere Mercury,* by Devaere.

*Medici Venus,* by Pisani. Round, delicate, and chaste, with all the anatomical beauty and witchery of expression that distinguishes the original.

*Medici Apollino*, by Pisani.

*Votive Foot*, in red porphyry, antique; 2 ft. 11 in. in length. A singularly fine specimen of colossal sculpture, displaying great anatomical perfection in the artist.

*Bust of Nero*, in red porphyry, antique; according to Pliny it was not until the reign of the Emperor Claudius that statuaries began to work in red porphyry: the gilt bronze drapery attached is modern, but cast from models of the antique.

*Eagle*, in Carrara marble, by D'Este. The head is very majestic, and the breast feathery; but there is a formal arrangement of the plumage, and an unnatural thickness about the eye that is very exceptionable.

*Two Vases*, antique; both fine examples of the superior elegance and beauty of ancient taste.

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## EGYPTIAN OR BLACK ROOM.

The ornaments that adorn the walls of this little Canopus are taken from Egyptian scrolls of papyrus, and those of the ceiling from various mummy-cases, and the prevailing colours both of the furniture and ornaments are that pale yellow and bluish green which hold so conspicuous a rank among the Egyptian pigments, skilfully relieved by the occasional introduction of masses of black and gold.



## PICTURES.

*Enamel Portrait of Mr. H. Hope*, by Bone, taken in Persian costume; a miniature copy of the large painting on the staircase. An elaborate specimen of this branch of art.

*Repose in Egypt*, by Gauffier. Gauffier was a promising artist of the French school, who died very young, in 1789, at Florence, from excessive grief for the loss of his wife, who was also eminent as a painter. This and the companion picture, the subject of which is from the Roman history, are both fine specimens of the modern French school; but particularly the former, which is finely drawn and sweetly coloured.

*Ruins and Figures*, an Italian scene, by Sablet. A clear effective picture, in good keeping.

## SCULPTURE AND ANTIQUITIES.

*A small Egyptian Mummy*, supposed from its smallness to be one of the mementos of death which Herodotus mentions to have been carried round at festivals.

*Egyptian Lion*, in grey basalt, antique; found among the ruins of the Emperor Tiberius's Palace in the Island of Caprea. It is of the iron-coloured basalt, the hardest species known.

*Cinerary Urn*, in Oriental alabaster, antique.

*Ditto*, in onyx alabaster, antique. According to Pliny, the quarries of this species of marble are found near Thebes, in Upper Egypt.

*Egyptian Urn*, in dark Oriental granite, mounted in bronze, antique. Found in the Villa Hadriana, among the ruins of the Canopus.

*Four Canopuses*, in Oriental alabaster, antique, viz.,

One with *Human head*.

One with *Fox's head*.

One with *Hawk's head*.

One with *Cynocephalus's head*.

Three of these very singular relics of antiquity have hieroglyphics on their bodies.

*Two Canopuses*, hung round with ex bolos in nero antico. Singularly beautiful specimens, very richly sculptured.

*Egyptian Pastophora*, holding the God *Horus*, in green basalt; antique hieroglyphics. The Pastophora were initiated women, who, in the religious processions of the Egyptians, carried the God *Horus* in a box before them, and at stated intervals fell on their knees, and offered the idol to the admiration of the multitude.

*Egyptian Priest*, holding the God *Horus*, in black basalt, antique. A fine specimen of the old Egyptian style, and one of the very few that remain entire. The head, conformable to Herodotus's account, is entirely bare and shaven close.

*Egyptian Isis*, in green basalt, antique.

*Two Egyptian Priests*, in nero antico.

*Egyptian Priest*, in rosso antico.

*Two Egyptian Lions*, in bronze.

*Egyptian Vase*, in red granite, with hieroglyphics, antique. A very fine specimen.

*Vases*, in green basalt, rosso antico, serpentino verde porphyry, &c.

*Bas-relief*, in red marble. A sacrifice, priests leading an ox to the altar, very fine.

*Antique Greek Vase*. A singularly beautiful specimen, of the most elegant design.

## BLUE or INDIAN ROOM.

The decorations of this apartment are in the most costly style of Oriental splendour; the curtains, ottomans, &c., are all of rich damask silk.

*Three Pictures*, by Daniel. Taye Mahel, at Agra; the Ganges, at Benares; and a Mosque, in Hindostan;—very correct portraits no doubt, but not otherwise worthy the society we find them in.

*Campo Vaccino, at Rome*, ruins and figures, by P. Pannini. A clever masterly picture, with great breadth of effect; the figures well grouped.

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## STAR-ROOM.

The whole surrounding decoration of this apartment is in unison with the classic subject by Flaxman, which forms the centre object of attraction. Aurora visiting Cephalus on Mount Ida; the design has been rendered, in some degree, analogous to these personages, and to the face of nature, at the moment when the first of the two, the goddess of the Morn, is supposed to announce the break of day. Round the bottom of the room still reign the emblems of night. In the rail of a black marble table are introduced medallions of the God of Sleep and the Goddess of Night. The bird consecrated to the latter deity is seen perched on the pillars of a black marble chimney-piece, whose broad frieze is studded with the emblems of night. Figures of the youthful hours, adorned with wreaths of foliage, form the chief decorations of the furniture, which is mostly gilt to give relief to the azure, black, and orange compartments of the draperies.

*The Young Musician*, by Sharp. There is great brilliancy of tone and grandeur of effect in this picture ; but the expression in the female figure does not clearly convey the natural impression of the scene.

*The Importunate Author*, by Newton. A masterly fine cabinet gem, in the richest style of art, and abounding in choice conceit, good drawing, and elaborate finish. It has been recently engraved.

A small architectural subject, View of an English Village.

A ditto.

*Sketch*, by Salvator Rosa, on Panel. The subject, appears to be the tale of the Dying Father and his Sons, with the allegory of the Bundle of Sticks, from Æsop's Fables.

*A Flower Piece*. There are several beautiful Urns disposed in various situations in this apartment : and two enamel vases of the most exquisite fashion and taste.

#### ANTIQUITIES, &c.

*Arm*, in penthelic marble, by Phidias. A small fragment, formerly belonging to a figure of a Lapiſſea in the frieze of the Parthenon, at Athens ; it is preserved in a glass case upon a velvet cushion, with all the care of a costly jewel.

*Stalactite*, from the grotto at Antiparos. A choice natural curiosity, preserved in a corresponding manner to the fragment by Phidias.

*Ivory Cup*. Nereids supporting a festoon of shells, by Fiamingo. A most exquisite work of art, beautifully carved, and of elegant design. It is a gem of the first order, wrought in ivory.



*Aurora visiting Cephalus on Mount Ida*, by Flaxman.

A singularly fine group by this classic sculptor; the Cephalus is particularly round and fleshy, and the grace of the design unique.

Minutely perfect all! each dimple sunk,  
*And every muscle swell'd, as nature taught.*

THOMSON.

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## THE CLOSET.

The Closet, or Boudoir, is fitted up for the reception of a few Egyptian, Hindoo, and Chinese Idols, and Curiosities. The sides of this Lararium are formed of pillars, and the top of laths of bamboo, from which is suspended a cotton drapery, in the manner of a tent. The mantel-piece is designed in imitation of an Egyptian Portico, which being placed against a back ground of looking-glass, appears insulated. On the steps of this architectural ornament are placed Idols, and in the niches, bas-reliefs.

On the top of the Egyptian Portico is a fine ANTIQUE Bronze of MARCUS AURELIUS, on horseback. Two casts from the antique, of IDOLS, representing NATURE, and BACCHUS and ARIADNE, in *alto relievo*, finely carved in wood. A singularly-curious antique BRONZE CHIMERA, used as a drinking-vessel; and a splendid carving, in ivory, of a CRUCIFIX, the figure admirably wrought, and of an extraordinary size, being nearly two feet in length.

## PICTURES.

*Men on Horseback, Night*, by Wouverman. This is rather a dull picture for this captivating artist, but it exhibits, in the horses, convincing proofs of his pencil.

*Fortune-telling*, by De Moni. An animated clever little gem, on panel, brilliant in colour, and full of expression. The cunning of the sibyl, with the unsuspecting innocence of the young female, are admirably contrasted with the arch cunning and ridicule of the boy in the back ground.

*Landscape, Boats in Foreground*, by Vosterman. A clear, transparent picture, elaborately finished, and full of figures, finely grouped.

*Sea-piece*, by Storck. A clever painted picture, but deficient in perspective.

*Interior of a Room, two Figures*, by Van der Neer. Painted with great breadth of effect, and brilliancy of colour, but deficient in drawing.

*Marriage of Neptune and Amphitrite*, by Breugel and Rottenhamer. Sea deities, tritons, females, and genii, grouped in every fanciful situation; the latter are particularly round and clever, and the composition is altogether classical and pleasing.

*Landscape, with Figures*, by Wynants. A very beautiful scene, rich and sparkling, with strong natural effect.

*Sea-piece*, by Storck. A companion picture to the last, named by the same artist.

## STATUE GALLERY.

Amid the hoary ruins, Sculpture first,  
 Deep digging, from the cavern dark and damp,  
 Their grave for ages ; bid her marble race  
 Spring to new light. Joy sparkled in her eye,  
 And old remembrance thrill'd in every thought,  
 As she the pleasing resurrection saw.—THOMSON.

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## STATUES, LARGE LIFE.

*Venus, in Parian Marble, antique.* Found at Baia ; it is one of the most entire statues known.

*Bacchus and Hope, antique.* Formerly in the Aldobrandini Palace.

*Apollo and Hyacinth, antique.* A group found in the villa Hadriana, and formerly belonging to the villa D'Este, at Tivoli ; thought to be the only one existing of this subject.

*Antinous, antique.* Antinous appears in the character of Adrian's cup-bearer. Found in the villa Hadriana.

*Esculapius, antique.* Found in the villa Hadriana.

*Hygeia, antique.* Found at Ostia, in 1797, among the ruins of a magnificent building, situated at the mouth of the Tiber.

*Minerva, antique.* Found at Ostia, among the same ruins with the former. Like many other ancient statues, it is wrought out of separate blocks of marble, similar in every respect to that of the Albani villa, but in higher preservation, which Winckelman mentions in his History of Arts and Cities, l. iv. ch. iv., as the most exalted female form at Rome. It was found with the remains of bronze eye-lashes, the eyes were probably of gems, like the Minerva of Phidias.

*Young Apollo, antique.*

## STATUES, SMALL LIFE.

*Hermaphrodite, antique.*

*Ganymede, antique.*

*A terrific Pan.*

*Bacchus.*

*Silenus in the attitude of the Farnese Hercules.*

*Cupid and Psyche, antique.*

*Seated Silenus, antique.*

*Apollo with Bow and Quiver, antique.*

*Draped Venus, antique.*

*A Faun, with Cootals, antique.*

*Small Marble Group, Satyr and Woman.*

*Small Marble Torso, antique.*

*Indian Bacchus.*

*Roman Isis.*

## BUSTS.

*Antoninus Pius, and of his Wife Faustina, antique.*  
The finest and most entire sculptures of that august pair known.

*Lucius Verus, antique.* The top of the nose has been restored, found at Ostia in 1797, with the Minerva and Theseus.

*Septimius Severus, antique.* Also found at Ostia, and entire.

*Six Roman Busts.*

*Antinous, in the character of an Egyptian Priest, antique.*

*Fame, antique.*

*Four very small Busts.*

*Three Busts, Ladies.*

*Bust, a Child.*



*Three antique Feet.*

*Antique Tripod.*

*Three Candelabra, antique.*

*Column with Vase, antique.*

*Five Cinerary Urns, antique.*

*Heads, in bas-relief, of dying Alexander and Vitellius,*  
porphyry.

*Two fine Greek Vases, on cippi, decorated with foliage.*

*Three sepulchral altars.*

*Dog and Bitch, antique.* Found by Prince Chigi, in his cave at Torre Paterno, among the ruins of Antoninus's Laurentine Villa; it is singularly fine.

*Antique Tripod.*

## PICTURE GALLERY\*.

——— Painting felt the fire  
Burn inward. Then ecstatic she diffus'd  
The canvass, seized the pallet with quick hand,  
The colours view'd, and on the void expanse  
Her gay creation forged the mimic world.—THOMSON.

In this apartment, the centre of the ceiling is supported by small columns, which divide the light, and are imitated from those seen at Athens, in the upper division of the octagon building, vulgarly called the Temple of the Winds. These columns rest on massy beams, similar to those in marble, which lie across the peristyle of the Temple of Theseus; the larger columns, which support the entablature, are profiles of those of the Propylaea. The organ assumes the appearance of a sanctuary. The Ionic columns, entablature, and pediment, are copied from the

\* Almost all the pictures in this gallery are of a large size, and are, beside, in the very first class of art.

exquisitely beautiful specimen in the Temple of Erechtheus, in the Acropolis of Athens ; over the centre of the pediment, is the car of Apollo ; the tripods, sacred to the god of Music, surmount the angles ; the drapery, which descends over the pipes in the form of an ancient pepluus or veil, is embroidered with laurel wreaths, and other emblems appropriate to the son of Latona. The massive tables, with recesses for books and port-folios, and the antique pedestals and implements, which adorn the sides of the chamber, have all the classic uniformity of the general decoration.

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*Bacchus and Ariadne*, by Guido. A fine free specimen of the master, delicately coloured, and full of expression.

*Magdalen*, by Corregio. A true, but early picture of the master.

*The Inspiration of St. Giustinian*, by Albano. From the Orléans gallery. A noble emblematical picture, finely drawn, and coloured with great breadth of effect ; the head of the Saint is particularly expressive.

*Adoration of the Shepherds*, by Jordaens. A magnificent specimen of the master, full of choice expression and character ; it is coloured with a richness that approaches closely to Rubens.

*Madonna and Child*, by Vandyke. A brilliant, clear, and captivating performance, rich in colour, and chaste in drawing and expression, altogether in the most felicitous style of art.

*Our Saviour and St. Thomas*, by Guercino. A bold, masterly work, painted with a very decisive pencil, and great effect of *chiar-oscuro*.

*Lucretia*, by Guido. Very delicate in colour, and sweet in expression.

*St. Michael*, by Raphael. Painted for Cardinal Oneis,

after the first had been sent to France—registered in the Roman archives of 1517—three years before Raphael's death.

*Roman Charity*, by Guido. A masterly, fine picture, painted with great breadth, and producing a fine contrast of expression.

*Paul Veronese between Virtue and Vice*, by Paul Veronese. The figures the size of life, and the portrait of the Artist admirable; the drapery of the female figures is very fine, and the subject altogether very graceful and free.

*Charity*, by Vandyke. In the first class of art, rich in all the excellencies of his fascinating pencil, poetical and beautiful in expression.

*Venus bewailing the Death of Adonis*, by Rubens. A magnificent gallery picture, exhibiting the mighty powers of the artist in the highest perfection; the figures are of the size of life, and the dead body of Adonis, perhaps, the most wonderful work of art in the world, it is fairly rounded from the canvass, and foreshortened with most surprising skill; indeed, the whole anatomy of the figure affords a fine model for the study and admiration of succeeding genius. The colouring is not less beautiful, and the arrangement of the composition truly poetical, but there is the usual vulgarity of expression in the female heads, which invariably detracts from the otherwise superlative performances of the artist.

*Portraits of Dante, Petrarch, and other Italian Poets*, by Vasari. A singularly rich and clever work, the portraits admirable, and very characteristic.

*Virtue leading Hercules*, by P. Veronese. An emblematical subject; the Hercules is not sufficiently muscular.

*Dying Magdalen*, by Ludovico Caracci. A very interesting picture, finely expressive of resignation, and serenity of mind, the life-parting gasp is quivering on the lip, and the eye fixed in the stillness of death.

*St. Cecilia*, by Domenichino. A very choice work of art, rich in colour, and fine effect.

*Venus chiding Cupid*, by Palma Vecchio. A captivating specimen, freely drawn, and chastely coloured, with very characteristic expression.

*Cæsar Borgia*, by Corregio. From the Orleans gallery. A glorious, fine head, rich in all the brightest materials of art, elaborately finished, and full of character.

*A Holy Family*, by Titian.

*Temptation of our Saviour*, by Titian. From the Orleans gallery. There are two figures of the size of life. The head of our Saviour may safely be pronounced as one of the finest works of art in the world, it is full of heavenly expression, rich in colour, and masterly in effect.

*St. Sebastian*, by Andrea del Sarto. A very chaste, fine specimen of the master.

*View of Castellamare*, by Salvator Rosa. An extraordinary fine picture, highly finished, and very similar to the oval picture by the same master, called the "Soothsayers," in the Marquess of Stafford's collection; the perspective is grand, and the scene rich in natural effect.

*Hymen destroying Cupid's Darts*, by Guido. The little God of Love, fast bound, and the figure of Hymen, stooping to burn the darts, admirably drawn. The story is poetical, and the artist has caught the inspiration of the sister art.

*Supper at Emmaus*, by Geminiani. A small cabinet picture, richly coloured, producing a magical effect of *chiar-oscuro*.

*Holy Family*, by Agostino Caracci. A little gem, in the first class of art, particularly fine in pencilling, and full of expression.

*Angelica and Medora*, by Guercino. A noble gallery picture, of the size of life, exhibiting great mastery of art, and richness of colour.



*Holy Family*, by Tintoretto. A large fine picture, drawn with the usual characteristic grace and feeling of the artist, and distinguished by the most captivating sweetness of expression.

*Supper at Emmaus*, by Jordaens. A magnificent gallery picture of five heads, the size of life, full of expression, finely drawn and coloured.

*St. Sebastian*, by Domenichino. Shewing the great skill of the artist in anatomical knowledge; a very fine study.

*Our Saviour*, by Domenichino. A large upright picture, the companion to the above, equal in drawing, and superior in colour and expression.

*Holy Family, St. Mark, and Doge Ranieri*, by Tintoretto. An extraordinary fine picture, bold, and free in pencilling, and richly coloured; the figures are of the size of life, highly characteristic and expressive.

*Christ betrayed*, by Guercino. The companion to "Our Saviour and St. Thomas," in the same gallery, and quite equal in merit.

*Judith*, by Giorgione. A very fine specimen of the master, rich in colour, and breadth of effect.

*Ecce Homo!* by Spagnolet. A very fine head, peculiarly delicate in colour, and sweet in expression.

*Landscape with Figures*, by Claude. A magnificent cheerful picture, in the most felicitous style of the artist, rich in all the magical sweetness of pencilling and colour, which distinguishes his best productions; the figures are happily disposed, and the whole subject true to nature.

*Madona and Child*, by Romanelli. A very rich specimen of the master, finely drawn, and full of expression.

*Holy Family*, by Schidone. Masterly and free in drawing and colour, the infant Christ very soft and expressive.

*Marc Antonio, the Engraver*, by Raffaello. An astonishing fine head, choice in expression, and rich in colour.

*Praying Saint*, by F. Bartolomeo. A clever figure, very expressive of devotional fervour.

*Assumption of the Virgin*, by Vandyke. A fine rich sketch for an altar-piece, emblematical, and freely drawn.

*Petrarch composing his Odes*, by N. Poussin. An emblematical picture.

*Landscape*, by Rubens. Bold and masterly in effect, with great richness of colour, and crispness of pencil.

*The Martyrdom of a Saint*, by Salvator Rosa. A figure suspended to a tree by his hands, on a wild rocky scene; a very bold fine specimen of the master.

*Holy Family*, by Tintoretto. An upright picture, rich in colour, displaying a fine contrasted effect in the figures.

*Head of Christ*, by Raphael. A magnificent work of art, celestial in expression, rich in colour, and general effect.

#### SCULPTURE AND ANTIQUITIES.

*Large Vase, representing the Marriage of Neptune and Amphitrite*, by Giovanni de Bologna.

*A Marble Slab, with bas-relief of Figures, and a Temple*, antique.

*Two singularly beautiful Mosaic Tables*, one of which is particularly rich in ornamental design.

*Two Busts in white Marble, one of Napoleon, when first Consul, the other of Dante.*

*Bust of the Belvidere Apollo.*

*Antique Tripod, with Chimæras*, in pavonazzo marble.

*Busts of Augustus and Vitellius*, red porphyry.

*Bust of Minerva.*

*Bronze Bust.*

*Two Greek Priestesses*, antique.

*Bronze Vase.*

*Marble Statue of Venus, antique.*

*Four bronze Vases and Bust, on bookcase.*

*Ditto, opposite, to correspond.*

*Four bronze Vases, on bookcase, end of gallery, two on each side of organ.*

*Small Figures of Venus de Medicis and Mercury, in bronze, on ditto.*

*Two bronze Candelabra.*

*Statue of Female Faun, antique.*

*Four bronze Busts.*

*Statue of Venus rising from the Bath, by Canova.*

There appears to me to be an affectation of expression in the countenance, and the head is too much turned from the front; the back is particularly fine and fleshy, but the calves of the legs require roundness; the wet drapery is excellent, and the bosom very soft and round; the outline, when viewed sideways, is particularly fine, but taken as a whole, I think we have superior works by English sculptors.

*Alto-relievo in white marble, Cupid and Psyche.*

*Marble Bust of Jupiter.*

#### THE SPLENDID AND UNIQUE COLLECTION OF GREEK VASES.

THESE treasures of antiquity are arranged in four separate apartments leading to the Picture Gallery, and may be safely pronounced the most interesting and unique collection in the world. Independent of their great variety, and varied elegance of form, they are doubly valuable as specimens of ancient history and costume, every object presenting some new and highly-instructive design, tending

to correct and refine the taste, and direct the student to the purest style of Greek art. These exquisite relics, almost all of which are in entire preservation, were found in tombs; the smaller sort have been placed in recesses, imitating, in design, the ancient Columbaria, or receptacle of Cinerary urns. As they relate chiefly to Bacchanalian rites, connected with the representations of mystic death and regeneration, those of a larger size have been placed in compartments, divided by terms, and surmounted with heads of the Indian or bearded Bacchus. The furniture is decorated with the scenic mask of the Thyrsus, twined round with ivy-leaf; the panther's muzzle and claw; and chimeras in bronze, from models of ideal animals found among the ruins of Pompeia; the vases consist of nearly two hundred specimens, among which, are two beautiful modern copies of the Barbarini or Portland vase.

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### THE NEW GALLERY.

THIS splendid apartment has been recently added to the extensive galleries of Mr. Hope, and affords additional proof of the distinguished talent and fine taste of this liberal patron of the arts. It is of an oblong form, 48 feet in length by 22 in breadth, and was erected by Mr. W. Atkinson, from designs and under the direction of Mr. T. Hope, for the reception of one hundred pictures in the Flemish school of painting, and in the most superlative class of art.

The apartment may, with great justice, be termed a *Jewel Closet*, not less from the treasures of art contained therein, than from its splendour of decoration, appropriate elegance, and tasteful arrangement. The centre of the ceiling, which is divided into sunk pannels with gold patres



in the centre, rises from a gallery of circular-headed lights, which are continued on the four sides of a quadrangle, with very slight divisions. The under part of the ceiling springs from a cove, and is enriched with gold mouldings, and five sunk pannels at each end of the room; the doors are of polished mahogany, inlaid with classical designs in brass, richly engraved. Opposite the door, is a light blue Ottoman spreading round the end of the room, on the sides of which, are disposed Grecian couch-chairs carved, of the most beautiful designs, and tripod-tables of elegant structure, crowned with rich specimens of variegated marble slabs, under some of which are fine antique bronze casts of the Dying Gladiator, the Wrestlers, and curious antique vases. Down the centre of the room, from end to end, leaving a sufficient passage, is a beautiful screen, executed in mahogany, the lower compartments of which extend on each side, and are adapted for the reception of splendid books on works of fine art, with which it is well stored. Six elegant chased gold brackets, supporting Grecian lamps, spring from each side, and ranged along the top, are several beautiful bronze figures, and choice vases, mostly antiques, of great value; on each side of the screen, ten of the choicest paintings are arranged, and hung on centres, so that the connoisseur may turn them to obtain a suitable light. As a collection, the pictures contained therein are perfectly unique, every work of the least doubtful character, or second-rate class, being carefully excluded. It would not be possible, nor will it be expected, in a general catalogue and work of reference, to do justice to the varied merits of each picture, a task that would require as many separate essays. In enumerating the subjects and masters, I have merely endeavoured to direct *particular* attention to those works which are pre-eminently great among such an assemblage of brilliant specimens.

Entering the New Gallery, we commence on the left-hand of the door.

*A view in Holland, with Figures*, by Berkheiden. A lively, clever specimen of the master, in fine perspective, the figures characteristic, and well grouped.

*Fruit-piece*, by Van Os. A brilliant composition, rich in colour and transparent effect.

*A View in Holland*, by Vanderheiden. Fresh and clear in tone, with good perspective effect.

*Two Figures, supposed to be Portraits*, by Rembrandt. A very choice picture of the master, exhibiting his usual excellencies of colour, drawing, and breadth of effect.

*Interior of a Room, Figures at Luncheon*, by John Steen. A singularly rich and fine figure, with great depth of perspective variety of subject, and elaborate finishing.

*Sea-view, approaching Storm*, by Backhuysen. The vessels are admirable, the horizon æriel and true to nature.

*Exterior of a Cottage, Boors drinking*, by A. Ostade. A little gem, in the first class of art, full of humour and choice effect, highly finished, and richly coloured.

*The Temptation*, by W. Mieris. An elderly female, whose countenance proclaims her office, tempting a beautiful young girl, who is seated in a garden, with a display of elegant trinkets; an exquisite work, full of character, and rich in colour.

*Landscape, with Figures*, by J. and A. Both. A noble fine picture, glowing with sunny effect, transparent in colour, and elaborately finished.

*Landscape, with Boats and Figures in foreground*, by Zaftleven. A highly-finished little gem, brilliant, fresh, and clear, in the most fascinating style of art.

*The Parrot and Monkey*, by Netcher, a male and female feeding two favourites. A rich cabinet specimen, choice in colour, and full of humour.

*Dead Game*, by Weenix. An extraordinary fine picture, painted with great truth to nature, and richness of colour.

*A Flemish Family at Dinner, &c.*, by John Steen. Full of life and variety of character, the figures finely drawn and well grouped, and the general effect admirable.

*Dog with dead Game*, the companion to the former, by Weenix. The dog, which is of the size of life, is truly surprising, and the hare is painted with all the softness of nature; it is a very choice performance.

*Death of Cleopatra*, by Lairese. Finely drawn, but not agreeable in colour, the dead figure, in the foreground, is admirable, and the story well told.

*A Calm*, by W. Vandewelde. A clear, fine, aërial picture, fresh and warm in effect, with all the repose of nature.

*The Market Man and Woman with Vegetables*, by W. Mieris. A most elaborate performance, in the highest class of art.

*A Stiff Breeze*, by W. Vandewelde. A very beautiful production, admirably true to nature, and sweetly coloured.

*A Dutch Fair*, by Lingelback. An extraordinary fine picture, with a great variety of characters well grouped, the perspective grand, and the humour of the scene excellent.

*Figures with Vegetables*, by W. Mieris. A companion to the former.

*A Storm*, by W. Vandewelde. The water splashy and clever, and the horizon full of the convulsive effect of nature.

*The Sybils' Temple, with a Waterfall—Figures and Cattle in Foreground*, by Berchem. A well-known gem of the master, in his happiest style, frequently engraved.

*The Consent to Marry, with Interior of a Church in Background*, by Vanderneer. The two figures are very

expressive of the story, the still-life in the foreground exquisitely painted.

*Large Enamel of St. Cecilia*, by Bone. A very exquisite gem by this distinguished artist.

*Miniature Portrait*, by Denner. Equal to enamel in finish and colour.

*Large Enamel Portrait of Mrs. Hope*, from Dawe, by Bone. A very choice and highly-finished portrait, full of grace, and beaming with intelligence, brilliant in colour and animated effect.

*Landscape*, by Ruysdael. A magnificent specimen, clear, free in colour, and crisp in pencilling, painted with all the freshness of nature, and fine transparent keeping.

*Landscape, with Cattle*, by Ommegauck. Richly coloured, and highly finished; the horizon delightfully aerial.

*Landscape, with Figures Hawking*, by Berkheiden. A glowing little picture in colours, the figures well grouped, and full of expression.

*The Antiquarian*, by Van Tol. A very rich old head, characteristic, and choice in effect.

*View on a Canal—Boats*, by Berkheiden. A choice little gem, equal in silvery effect to Ruysdael.

*Christ awakened in the Storm by his Disciples*, by Rembrandt. One of the grandest cabinet pictures in Europe; the composition admirable, the expression animated, and the convulsive heavings of the ocean, painted with all the appalling effect of nature.

*The Reproval*, by W. Mieris. The youngster detected playing at *knuckles*, (a Flemish game,) with a bowl; a very choice little cabinet gem.

*Infant Christ in Landscape*, by Domenichino. An extraordinary fine specimen of this great master, in the happiest style of art.

*A Dutch Festival*, by Gyssels. An extraordinary fine



composition, full of humour and broad effect ; there is a multitude of characteristic figures, grouped with great skill, and highly finished.

*Portrait of a Nobleman*, by Holbein. A singularly fine cabinet head of this early master.

*Virgin and Child, in Landscape*, by P. Perugino. Sweetly painted ; the child is particularly soft, round, and delightful in expression.

*St. John preaching in the Wilderness*, by Breemberg. A noble composition, in the very first class of art, full of choice expression, grand effect, and harmony of colour.

*Landscape—Figures and Boats in foreground*, by J. Griffler. A most elaborate work of art, finished with a minute attention to nature that is truly astonishing.

*Landscape, with Figures*, by J. Vanhuysum. A brilliant fine picture, chastely coloured, and the figures very animated.

*View in Holland*, by J. Vanderheiden. A pleasing, clear, and natural performance, highly finished, and very delicately coloured.

*Female Figure, with brass Vessel*, by Slingeland. An exquisite work of art, highly finished, rich in colour, and choice in expression.

*Landscape—View in Holland*, by Vanderheiden.

*Companion to the last-named*, by the same artist.

*Two Female Figures*, by Ph. Vandyke. A rich cabinet picture, glowing with harmony of colour, and full of expression.

*The Wise Men's Offering*, the figures by Polenberg. A very clever picture, grouped, and painted with more than the usual breadth of this fascinating master.

*Interior of a Church*, by Vandeelen. A choice little picture, in fine perspective, with great harmony of colour.

*Female dancing, in Landscape*, by Raffaele. A curious relic of the graceful pencil of this divine artist, exquisite in feeling and expression.

*Domestic Poultry*, by Weenix. A noble gallery picture, rich in colour and feathery effect.

*Female playing on an Instrument*, by Terburgh. A true picture, but in the early style of the artist.

*Landscape, with Figures and Horses*, by Karel du Jardin. Copied, I should think, from P. Wouvermans, and closely approaching the great original.

*The Merry Cavaliers*.

*Interior of a Room—Soldiers drinking*, by Terburgh. Companion to the last named, by the same artist, but in very superior style; the dog is particularly fine, the expression in the figures excellent, and the whole highly finished.

*The Vinery*, by John Steen. A humorous scene; groups of figures enjoying rural sports on the close of the vine season, rich in colour, and full of characteristic effect.

*Small Landscape, with Sphinx in foreground*, by Vanhuysum. A clever little classical gem, worthy of the great name it bears.

*Interior of a Room, with Figures by candle-light*, by G. Dow. Certainly one of the finest cabinet pictures of the master, painted with a magical effect of *chiar-oscuro*, approaching the happiest efforts of Rembrandt, and more exquisite in colour and elaborate finish.

*Flower-piece*, by Vanhuysum. An exquisite composition, beautiful in colour and arrangement, transparent and brilliant in effect.

*Landscape*, by Vanhuysum. A companion picture to "the Sphinx."

*The Flemish Musician*, a portrait, by Mieris. A fine characteristic head, beautifully drawn, highly finished, and richly coloured.

*A Calm*, by Backhuysen. A companion picture.

*The Letter received*, a portrait, by Metz. The expression in the principal figure while reading the letter, the

girl drawing aside the curtain from a picture of a ship, denoting the communication is from a mariner, and the animated little spaniel, are all in the most felicitous style of art.

*Landscape and Cattle*, by A. Vandeverde. Sparkling, clear, and true to nature.

*A Landscape, with Figures*, by Van de Helst. Richly coloured, and transparent in effect.

*The Letter Writer*, a portrait, by Metz. A beautiful specimen, the drapery on the table astonishingly clever.

*The Ancient Lovers*, by Ostade. A humorous little picture, full of expression, and elaborately finished.

*Buying Poultry*, by W. Mieris. An exquisite cabinet gem, finely arranged, and finished in detail.

*Fruit-piece*, by Vanhuysum.

*Companion to the last-named*, by the same incomparable artist.

*Man lighting a Pipe*, by Schalken. Very fine effect, and rich in colour.

*Man and Woman with Fruit*, by W. Mieris. A companion picture, and a gem in the first class of art.

*Dead Game*, by Weenix. A singularly rich specimen of the master, the live jay and lap-dog very animated and clever.

*Diana with her Nymphs at the Bath*, by Verholie. A beautiful, rich, and exquisite picture, drawn with grace, and full of expression.

*Landscape with Cattle*, by A. Vandeverde. A soft, clear, refreshing work, closely resembling nature, and highly finished.

*Boors regaling*, by P. De Hooge. A characteristic picture, rich in colour, and choice expression.

*Interior of a Room, with Figures*, by Uchterveld. Rather murky in colour, but well drawn.

*View in Rome, with Figures*, by Vanderulft. A very

beautiful picture, the religious processions finely grouped, the whole classical in arrangement, and rich in colour.

*Sea-Nymph and Triton*, by Poelenberg. Exquisitely fine, and highly finished.

*Christ restoring the Blind*, by Schidone. A fine free sketch for a larger picture.

*View on the Dort*, by Berkheiden. A chaste, clear, and pleasing specimen.

*Flower-piece*, by Van Os. A companion picture, very rich in colour, and transparent effect.

*The Judgment of Paris*, by W. Mieris. Equal to enamel in finish and colour, the little genii, beautiful, round and fleshy, and the principal figures finely drawn.

*Landscape*, by Rembrandt. An oval picture of extraordinary merit, and displaying the mighty hand of the artist, and his close intimacy with natural effect.

*Cattle in a Landscape*, by Paul Potter. A very highly-finished little gem.

*Christ and St. Thomas*, by Vanderwerf. A most graceful, highly-finished, classical picture, beautifully drawn, and richly coloured.

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PICTURES ON THE SCREEN, COMMENCING ON THE  
RIGHT-HAND FROM THE ENTRANCE.

*The Widow, or the First Advance*, by Mieris. An exquisite work, full of humour, and rich in all the highest excellencies of art.

*The Magdalen, in a Landscape*, by Vanderwerf. Certainly one of the most brilliant pictures in the world; a superlative work of art, equal to enamel in finish and colour, and altogether a most exquisite gem.



*Curiosity*, by Metzu. A female writing, and a man overlooking her, full of characteristic expression, and highly finished.

*The approaching Storm, with Cattle in Landscape*, by Paul Potter. A singularly fine cabinet specimen of the master, in his best time, clear, free, and true to nature.

*Interior of a Room, Figures playing at Backgammon*, by Teniers. One of the choicest pictures of the artist, drawn with great freedom, and highly finished.

*The Market Woman with Vegetables*, by G. Dow. Rich beyond comparison, and exquisitely finished, a gem of the highest class, the drapery astonishing, and the whole superlatively grand.

*Interior of a Room, with Figures at Backgammon, but in different positions*, by Teniers. A companion picture to the last-named, by the same artist.

*The Stable-door, or a Leg up*, by Paul Potter. A very fine specimen, the *chiar-oscuro* admirable, and the pencilling elaborate.

*Lot and his Daughters*, by Vanderwerf. A most extraordinary fine picture, beautifully drawn, and rich in colour.

*The Village Schoolmaster*, by Van Tol. Equal to Rembrandt for admirable effect of light and shade, full of characteristic expression, and highly finished.

*The Hermit*, by Hingeland. A choice little cabinet picture.

*The Hawking Party*, by P. Wouverman. A highly-finished specimen of this fascinating master; the horses are very spirited, and the whole composition in his best style.

*Inner Court of a Farm House*, by Ostade, (1767.) A true picture of the master, and a pleasing domestic scene, highly finished.

*Landscape—Evening; two Figures*, by Hobbema. Crisp, and true to nature, finished with his usual attention to detail and harmony of colour.

*A General Officer writing Despatches*, by Terburgh. A clever picture, the greyhound very fine.

*The Festival, a Landscape, with Figures and Horses*, by P. Wouverman. A very delightful picture, exhibiting great contrast of character; the open-hearted mirth and rustic revelry of the peasantry is finely opposed to the serene quiet gratification of their superiors.

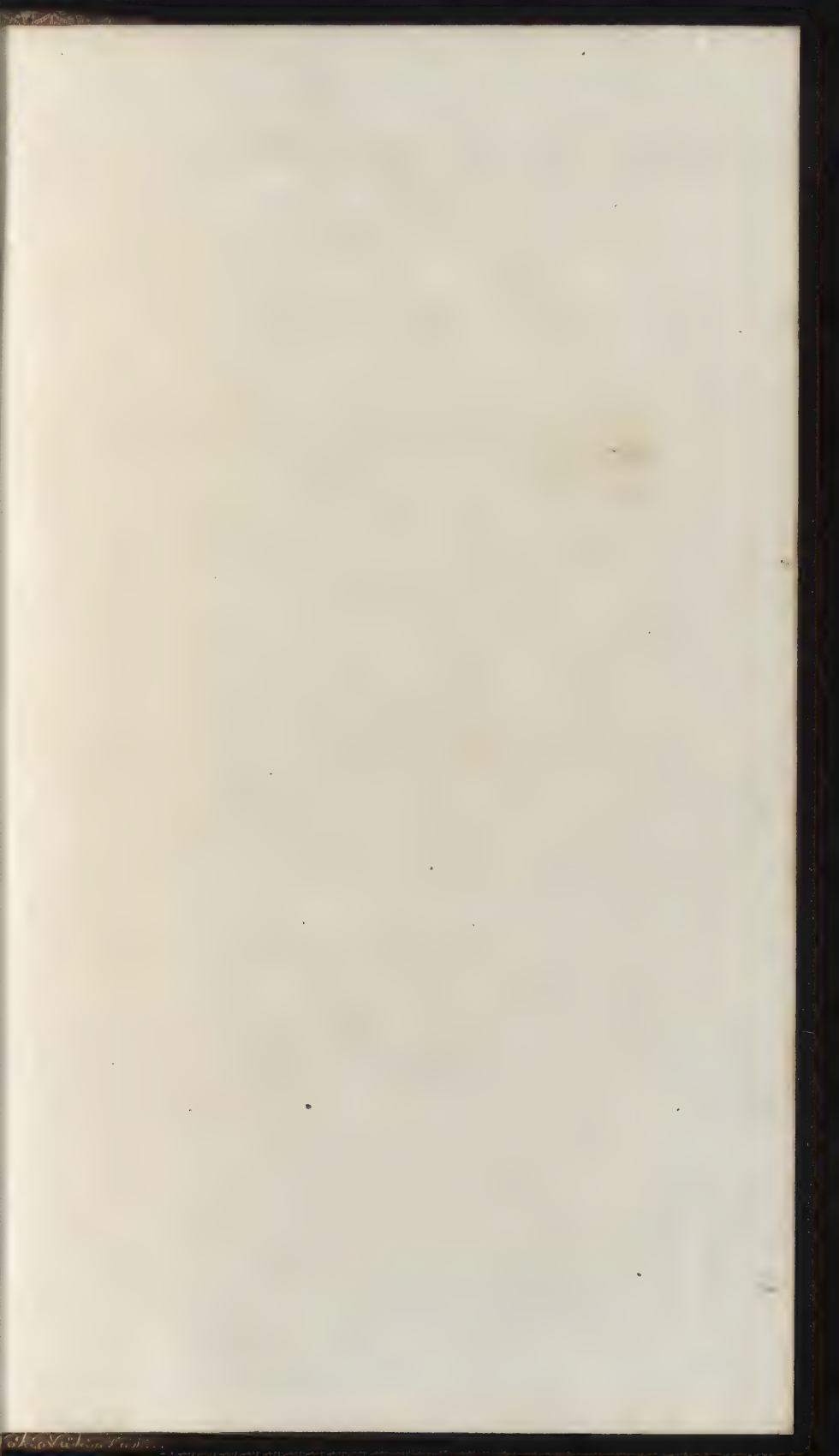
*The Miniature*, by Metzu. A lady and her page, the former intently viewing a miniature portrait of her absent lover, a very choice little gem.

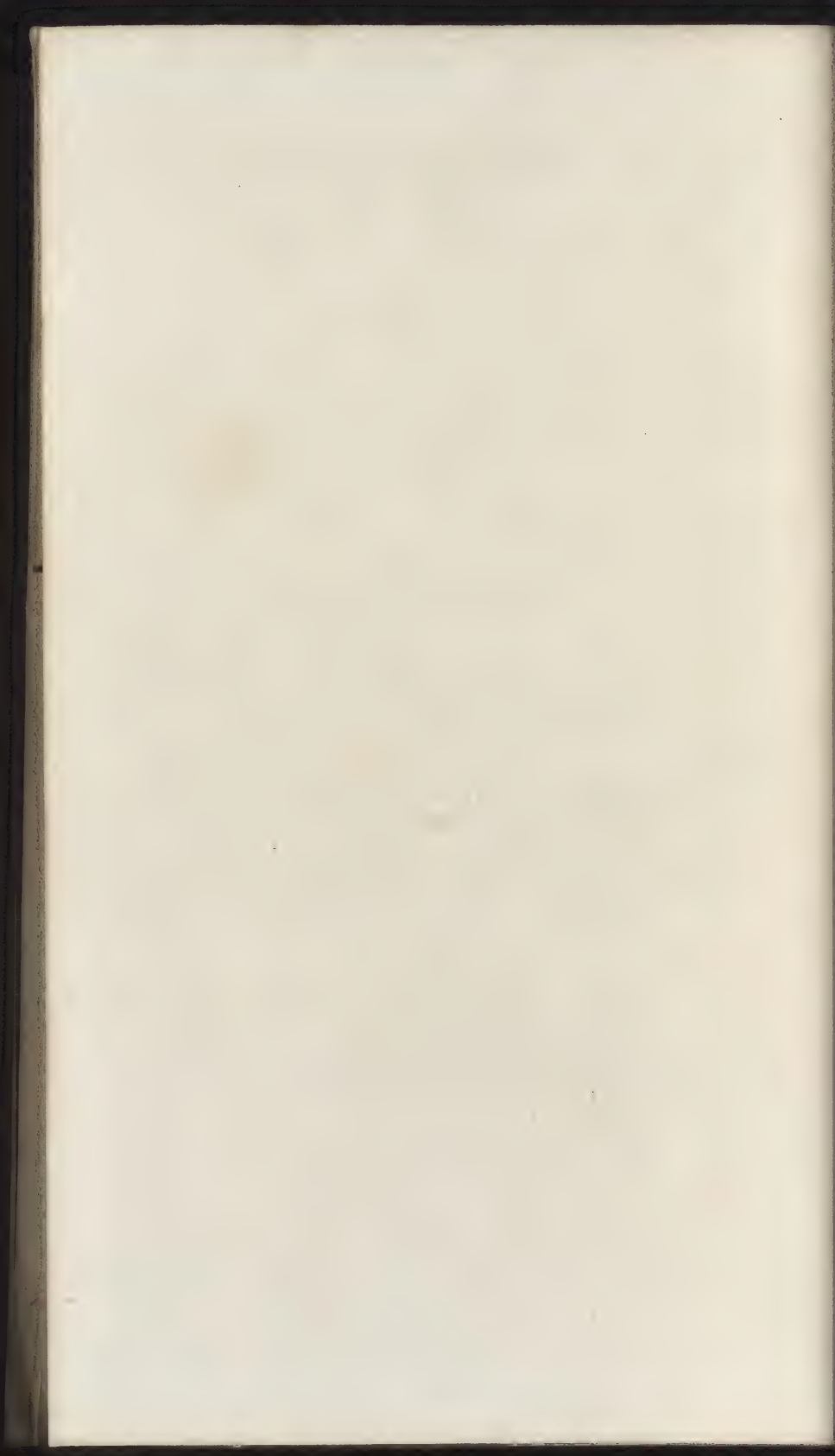
*Landscape, with Cattle and Figures*, by Cuyp. Grand and imposing in effect, with all the rich glow of a mid-day sun; the cattle animated, and finely drawn, and the whole transparent and fascinating.

*Dead Game*, by Gysels. A very surprising performance, painted with most astonishing attention to detail, and remarkable delicacy of touch.

*Landscape and Cattle*, by Karel du Jardin. A rich and beautiful gem, highly finished, and transparent in effect.

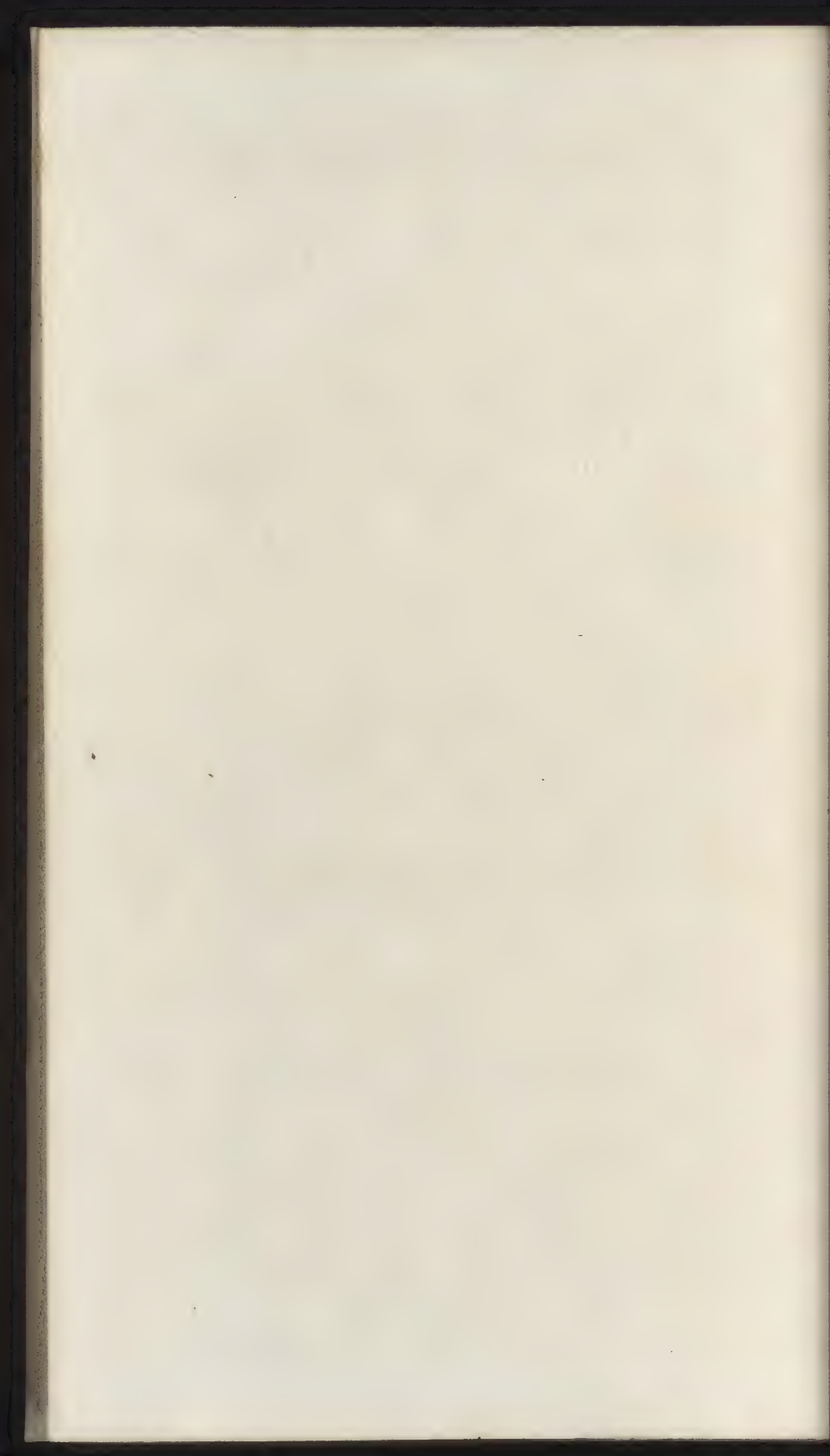






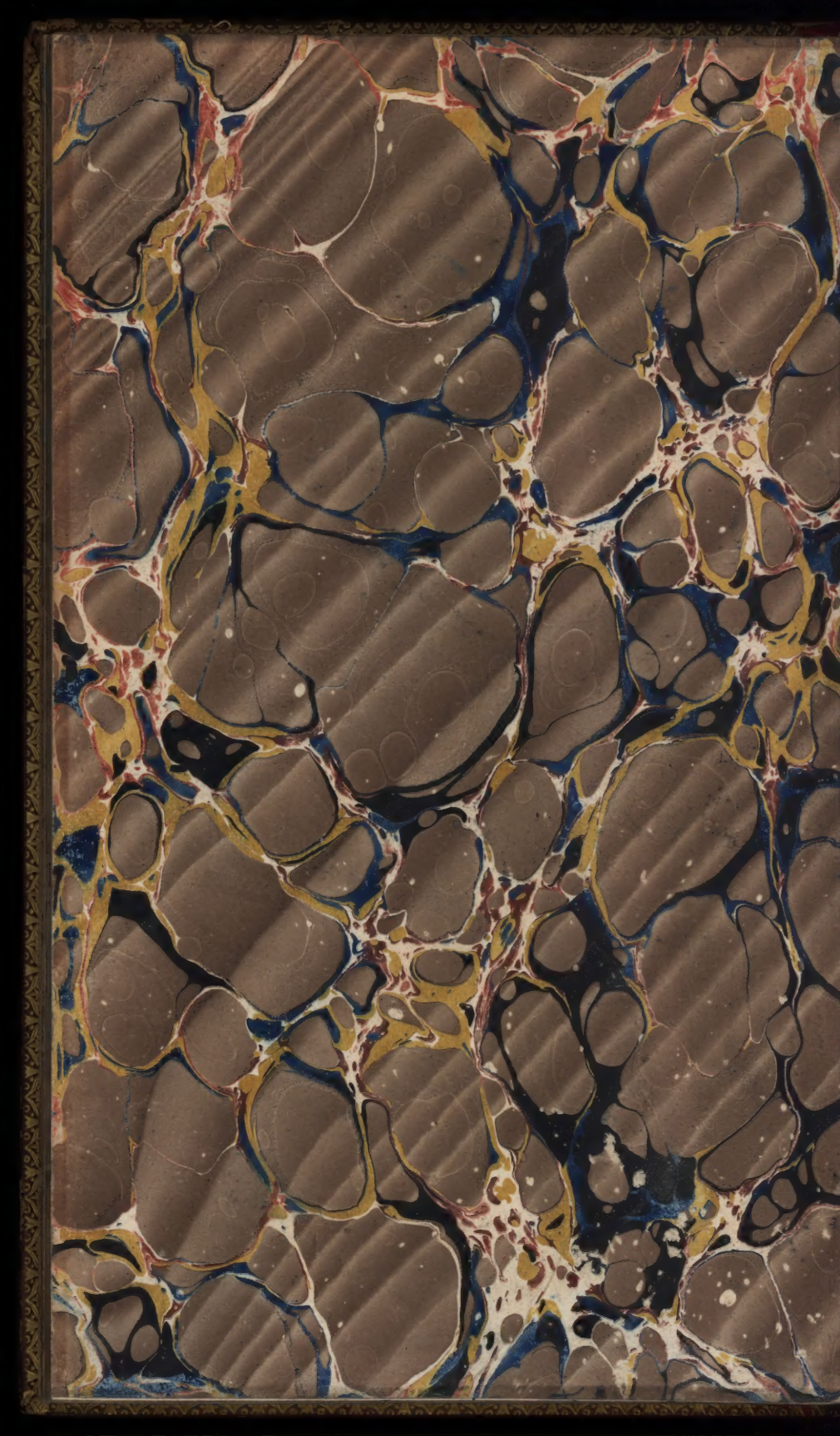






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